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BIBLIOTECA DEL R. CONSERVATORIO

di Musica di Napoli

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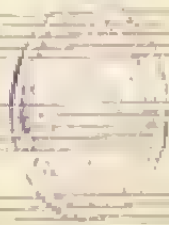


Scritta in Perugia l'anno 1839 Il libretto è di 6 fogli 2
Riprodotto da me il Carlo 1840

Le due illustri Figlie
Melodramma in 3 atti di Gaetano Cappi
Musica

Del Fig. M. Saverio Mercadante
Rappresentato al Real Teatro S. Carlo l'anno 1840

Parte Prima



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The notation is dense and spans across several systems.

Handwritten title or subtitle at the top of the page.

Handwritten musical score on multiple staves.

The image shows a page of handwritten musical notation. It consists of approximately 12 horizontal staves. The notation is written in dark ink on aged, slightly yellowed paper. The staves are connected by a vertical line on the left side. The notation includes various musical symbols such as notes, rests, and clefs. There are some annotations and markings between the staves, possibly indicating measures or specific musical instructions. The handwriting is somewhat cursive and appears to be from a historical manuscript.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation is in a historical style, possibly 18th or 19th century. The score is organized into systems, with some staves containing more complex notation (e.g., triplets, slurs) than others. The paper shows signs of wear, including discoloration and a dark binding strip at the top.



The musical score is written on ten staves. The first four staves contain mostly whole and half notes with some rests. The fifth staff begins a more complex section with many beamed eighth and sixteenth notes, some with slurs and accents. The sixth and seventh staves continue this melodic line with various ornaments and slurs. The eighth staff has some notes with 'p' (piano) markings. The ninth and tenth staves show a change in texture with more frequent notes and some 'ff' (fortissimo) markings. The notation includes various clefs, key signatures, and time signatures, though they are somewhat faded. The paper is yellowed with age, and there is a dark, possibly leather or wood, binding strip visible at the top edge.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in ink on aged, slightly discolored paper. The score is organized into systems, with some staves grouped by brackets on the left margin. The handwriting is cursive and appears to be from the 18th or 19th century. The paper shows signs of wear, including faint smudges and a slightly uneven texture. The staves are ruled with five lines each, and the notation is written in a clear, legible hand. The overall appearance is that of a historical musical manuscript, possibly a composer's sketch or a working draft.





A handwritten musical score on aged, yellowed paper. The score consists of 15 staves, arranged in three groups of five. The notation is in ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of wear, including creases and discoloration. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation. The score is written on a single page, with the staves numbered 1 through 15 on the left margin.

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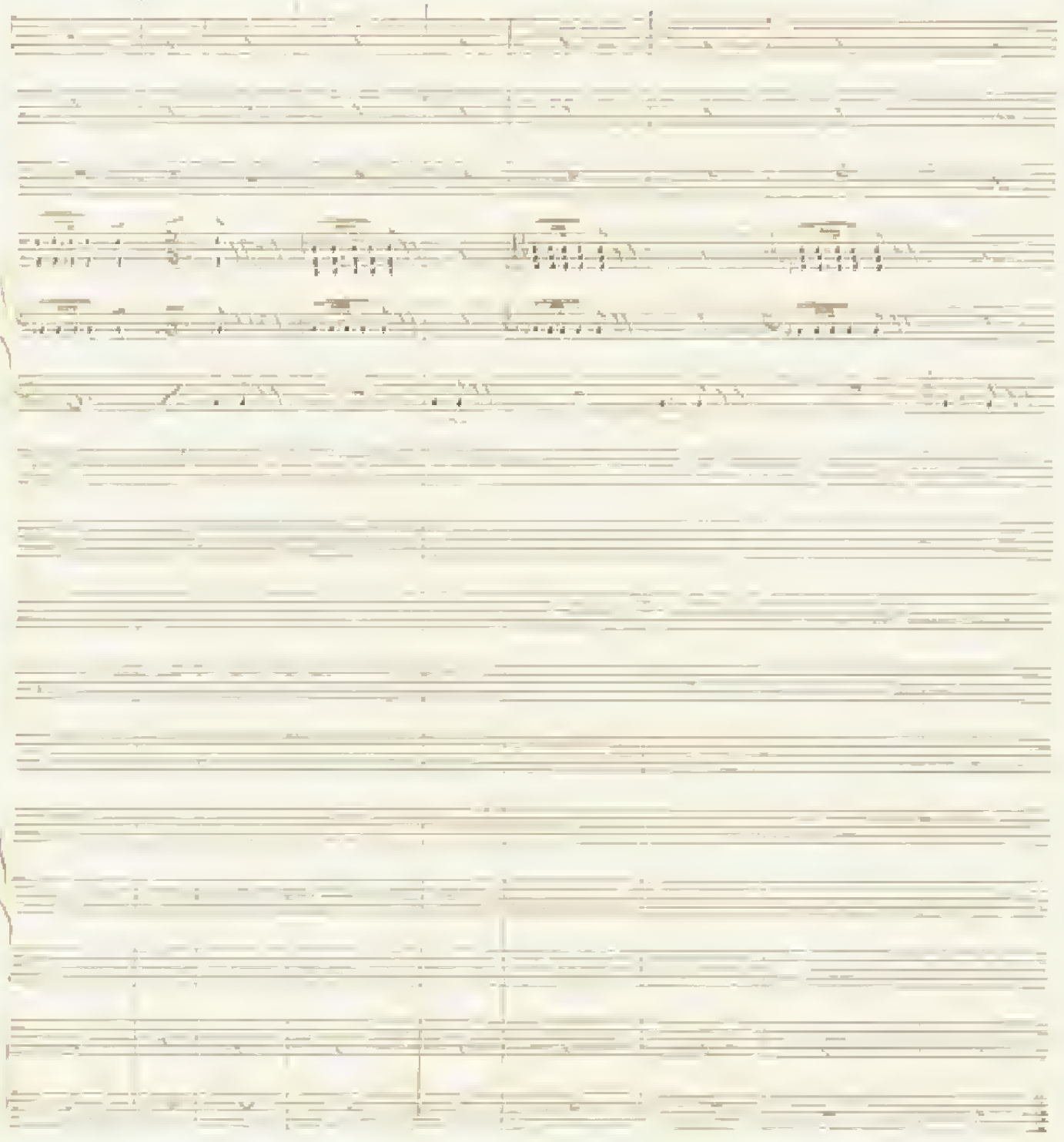
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Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The paper shows signs of wear, including discoloration and faint markings.

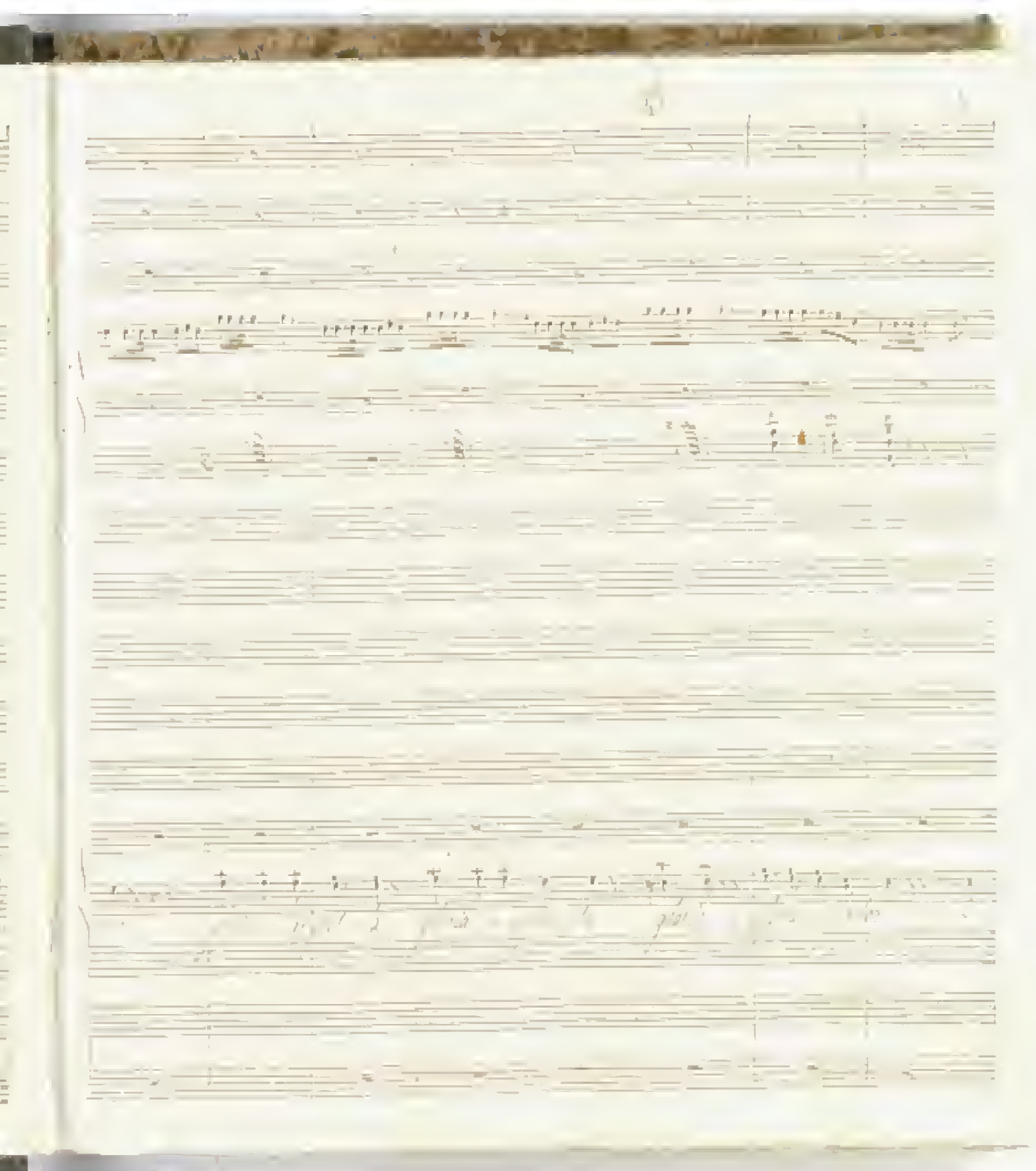


The musical score is written on a single page of aged, yellowed paper. It consists of approximately 15 staves. The notation is handwritten in dark ink. The first few staves contain more complex notation with many notes and rests, while the lower staves are mostly empty, suggesting a multi-measure rest or a section that has been crossed out. The paper has a mottled appearance with some darker spots and a slightly uneven texture. The edges of the paper are slightly worn, and there is a faint, illegible title or heading at the top left.

18.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is handwritten in dark ink. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef. The eleventh staff has a treble clef and a key signature of one flat. The twelfth staff has a bass clef. The thirteenth staff has a treble clef and a key signature of one flat. The fourteenth staff has a bass clef. The fifteenth staff has a treble clef and a key signature of one flat. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "18." at the top center and "18." at the bottom left. The paper shows signs of age, including discoloration and some staining.

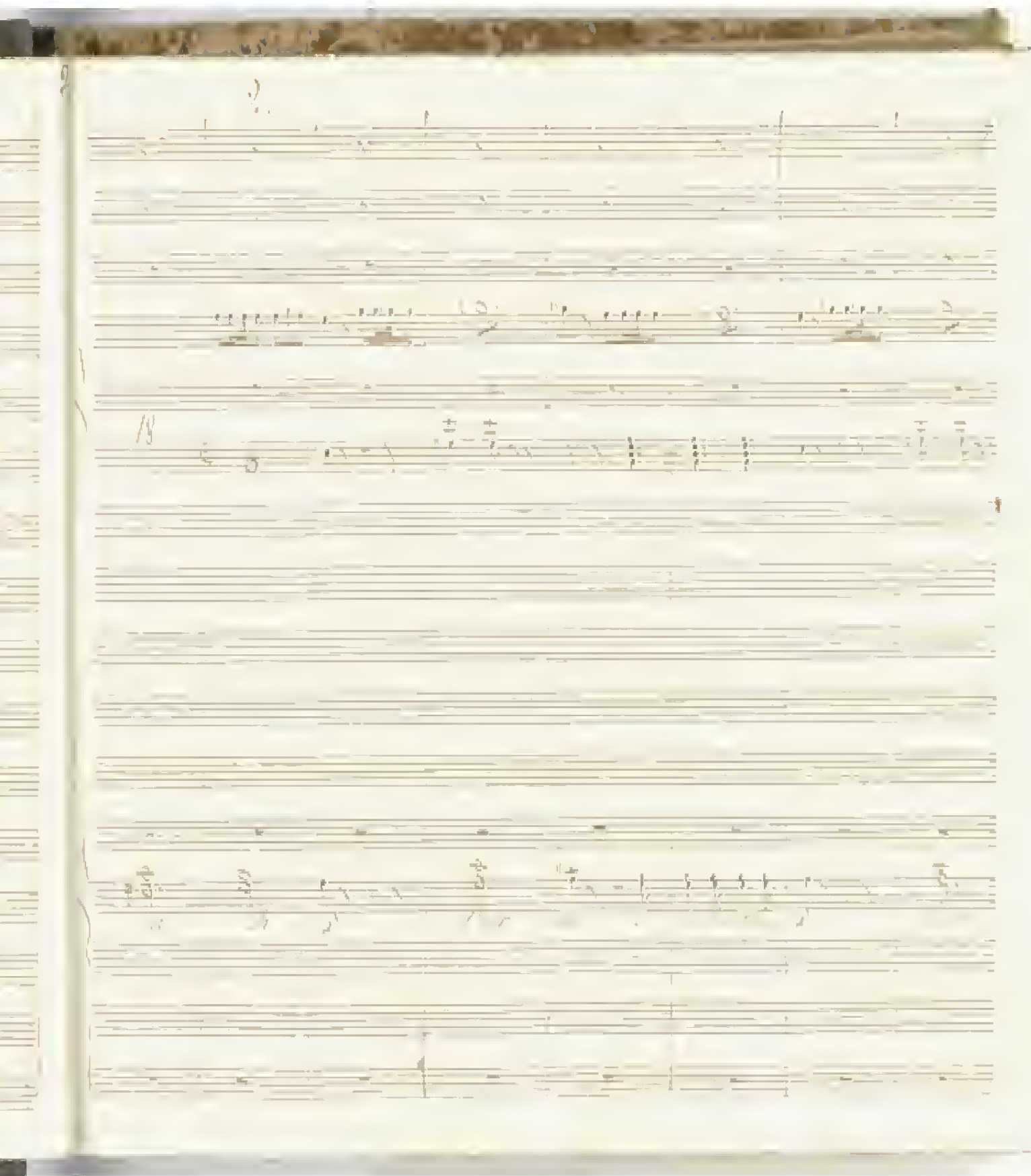


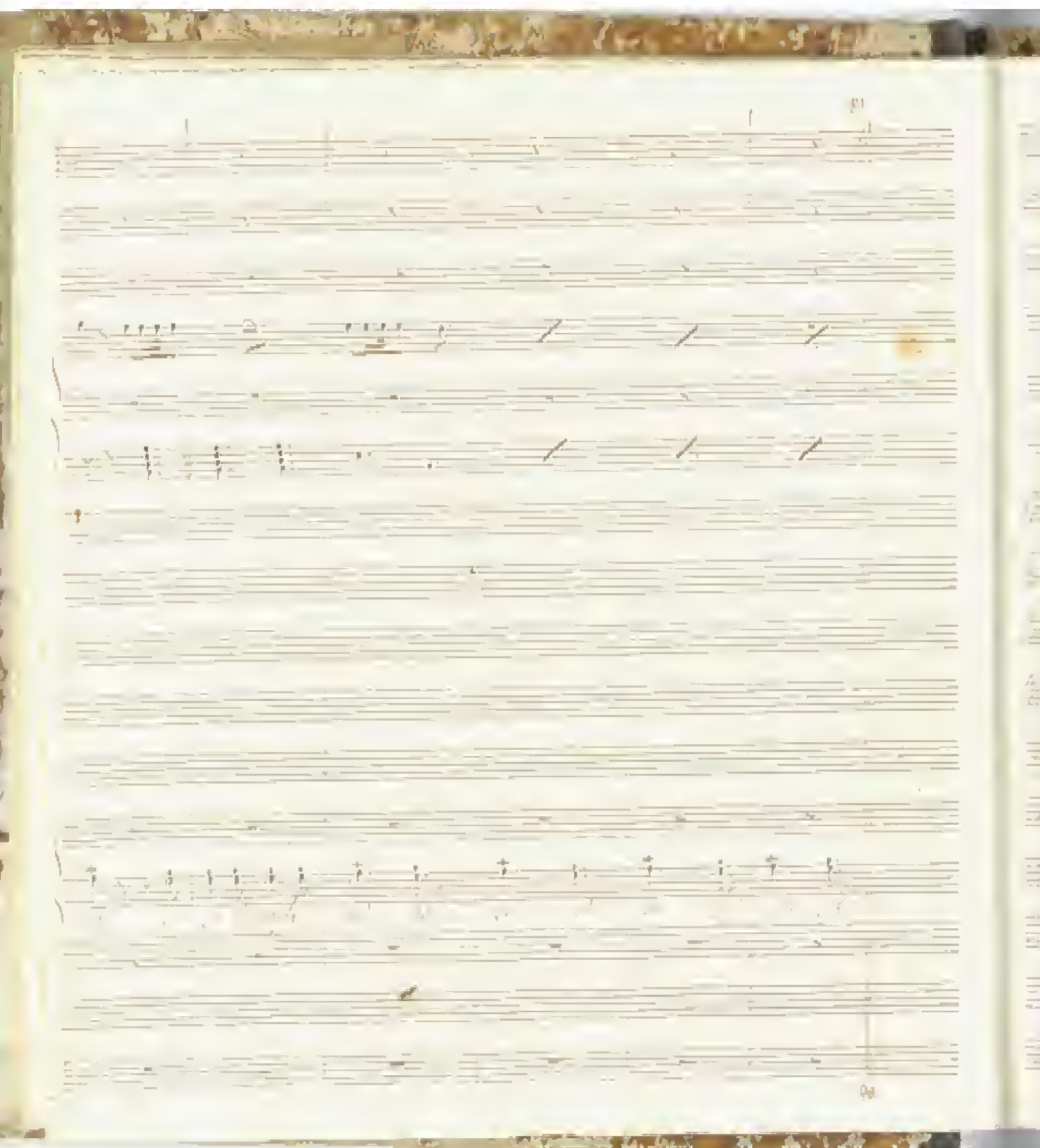


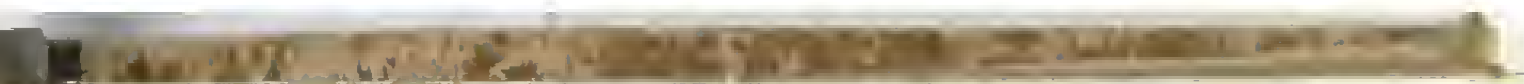












Handwritten musical score on aged paper. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings. The handwriting is in cursive, and the paper shows signs of age and wear.

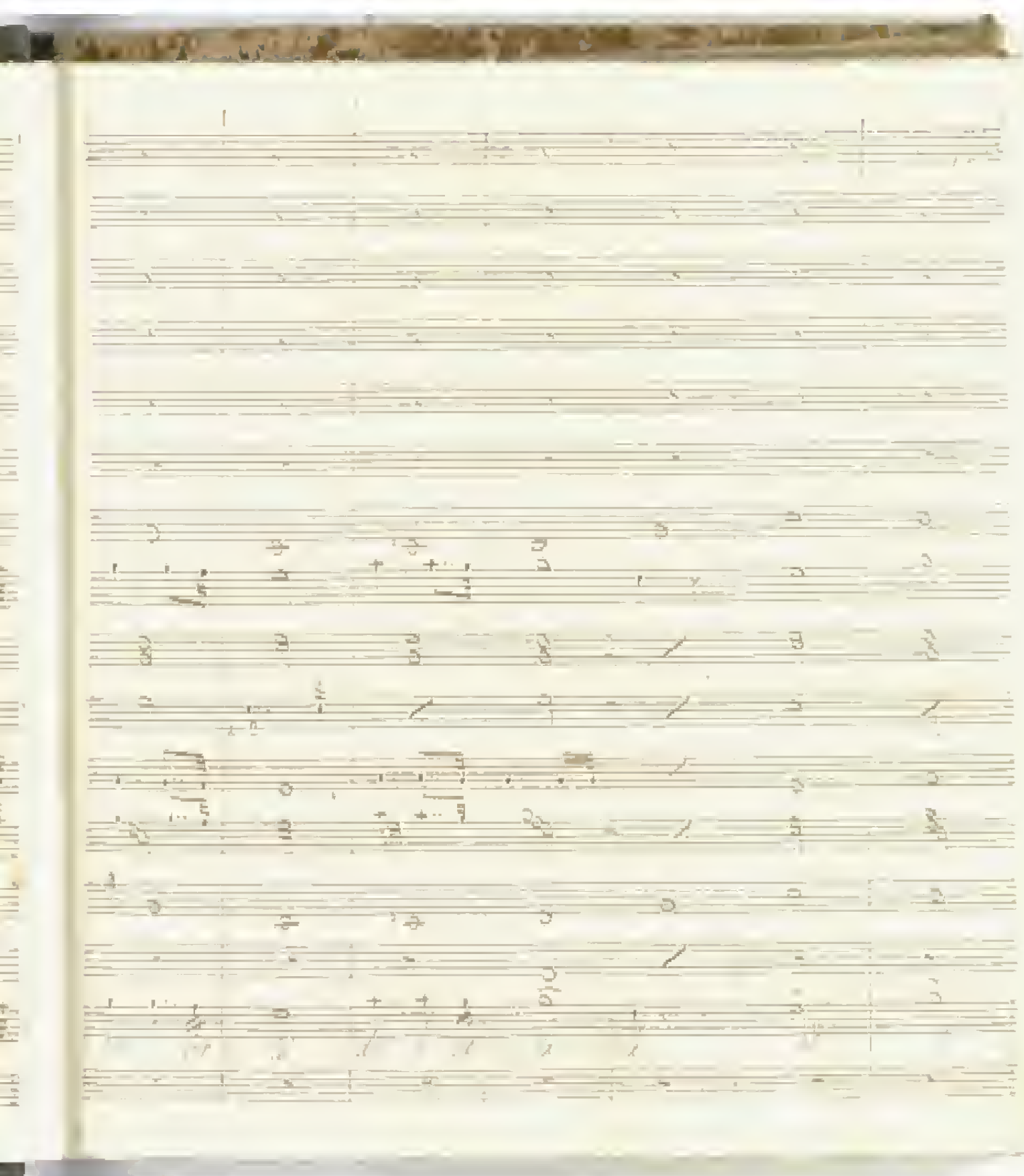
The score is divided into two systems by a double bar line. The first system consists of the first five staves, and the second system consists of the remaining five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations in the margins, including the word "Andante" written across the third and fourth staves of the first system.





Handwritten musical notation on a page with ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The first staff contains a single note. The second staff contains a single note. The third staff contains a single note. The fourth staff contains a single note. The fifth staff contains a single note. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note. The ninth staff contains a single note. The tenth staff contains a single note.



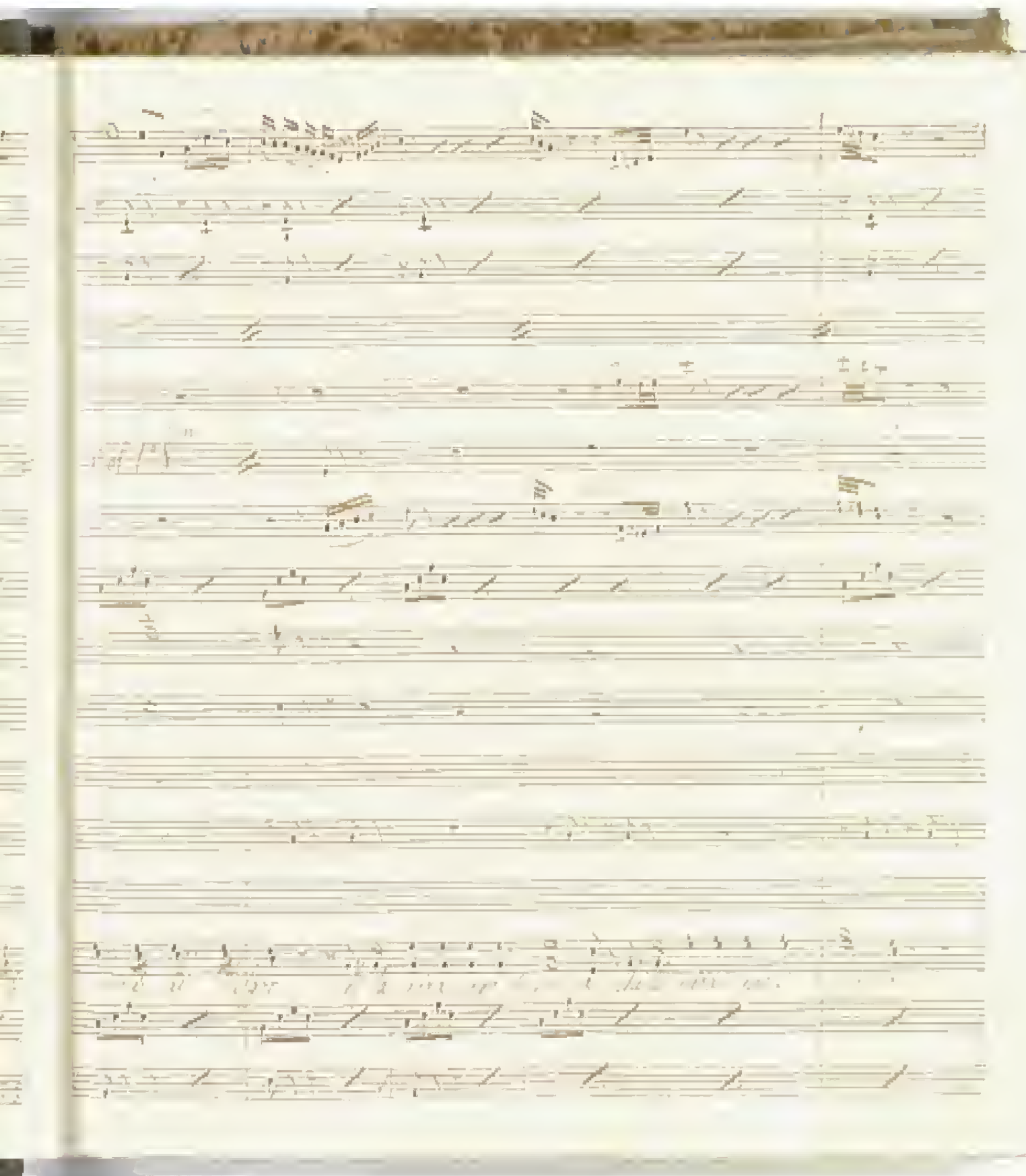






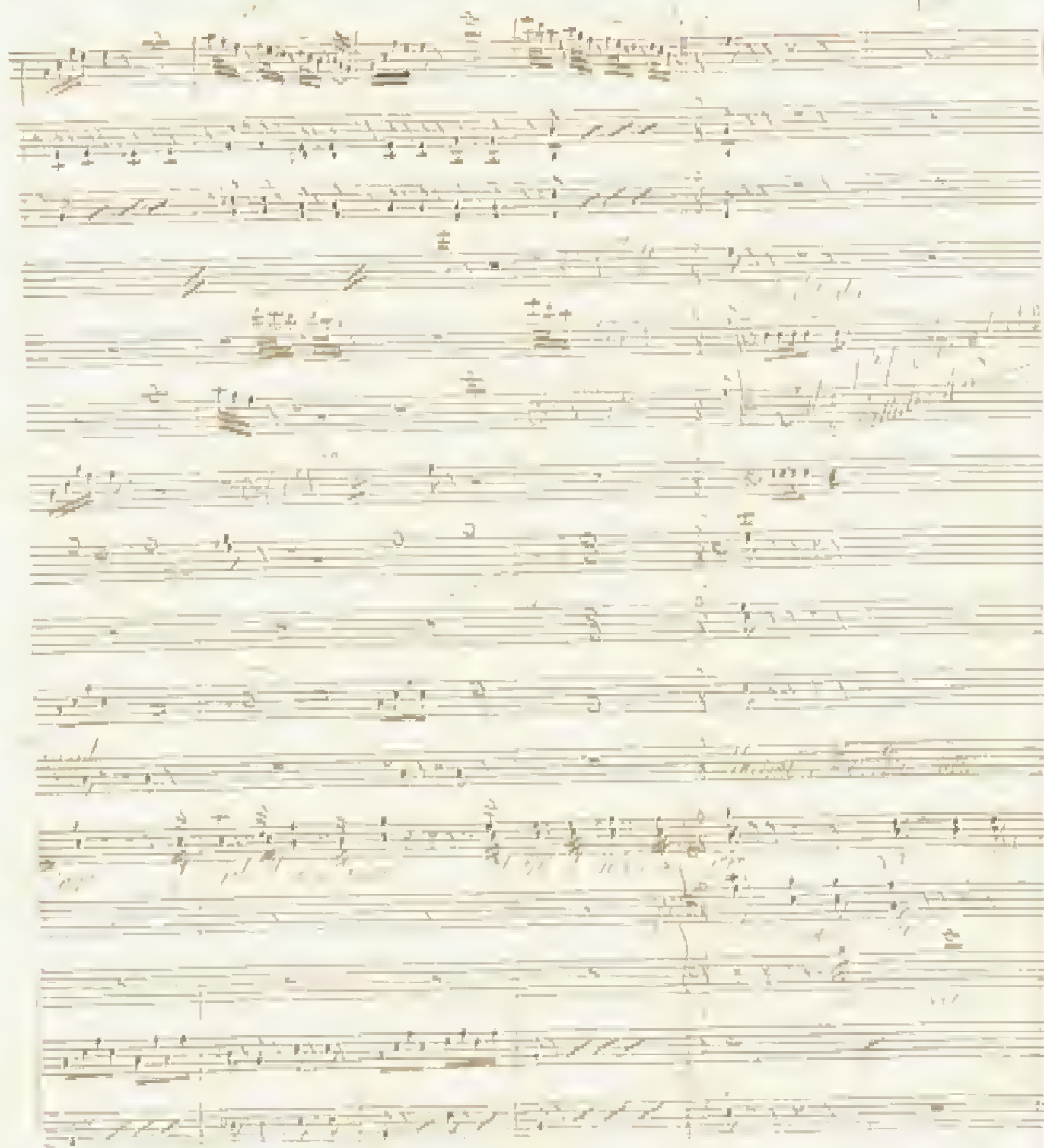
Handwritten title or text at the top of the page.

Handwritten musical score on a page with 15 staves. The notation includes various musical symbols such as notes, rests, and clefs, typical of a handwritten manuscript. The page is aged and shows signs of wear.













Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation is in a historical style, possibly 18th or 19th century.

The score is written on 12 staves. The first 10 staves are mostly empty, with some faint markings. The 11th and 12th staves contain handwritten musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation is in a historical style, possibly 18th or 19th century.

The paper is aged and shows signs of wear, including discoloration and some staining. The binding of the book is visible at the top and bottom edges.







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various markings. The notation includes clefs, notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of aging, including yellowing and some staining.

The score is organized into systems, with each system consisting of multiple staves. The notation is dense, with many notes and rests. There are also some markings that look like "1" and "2" above certain notes, possibly indicating fingerings or first/second endings. The overall appearance is that of a well-used, historical manuscript.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and some lyrics. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and a dark binding strip at the top.

The score is written on approximately 18 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Some staves contain lyrics written in a cursive hand. The ink is dark, and the paper has a yellowish-brown tint.

Lyrics visible on the lower staves include:

... la ... ma ...
... en ... de ...
... l' ...

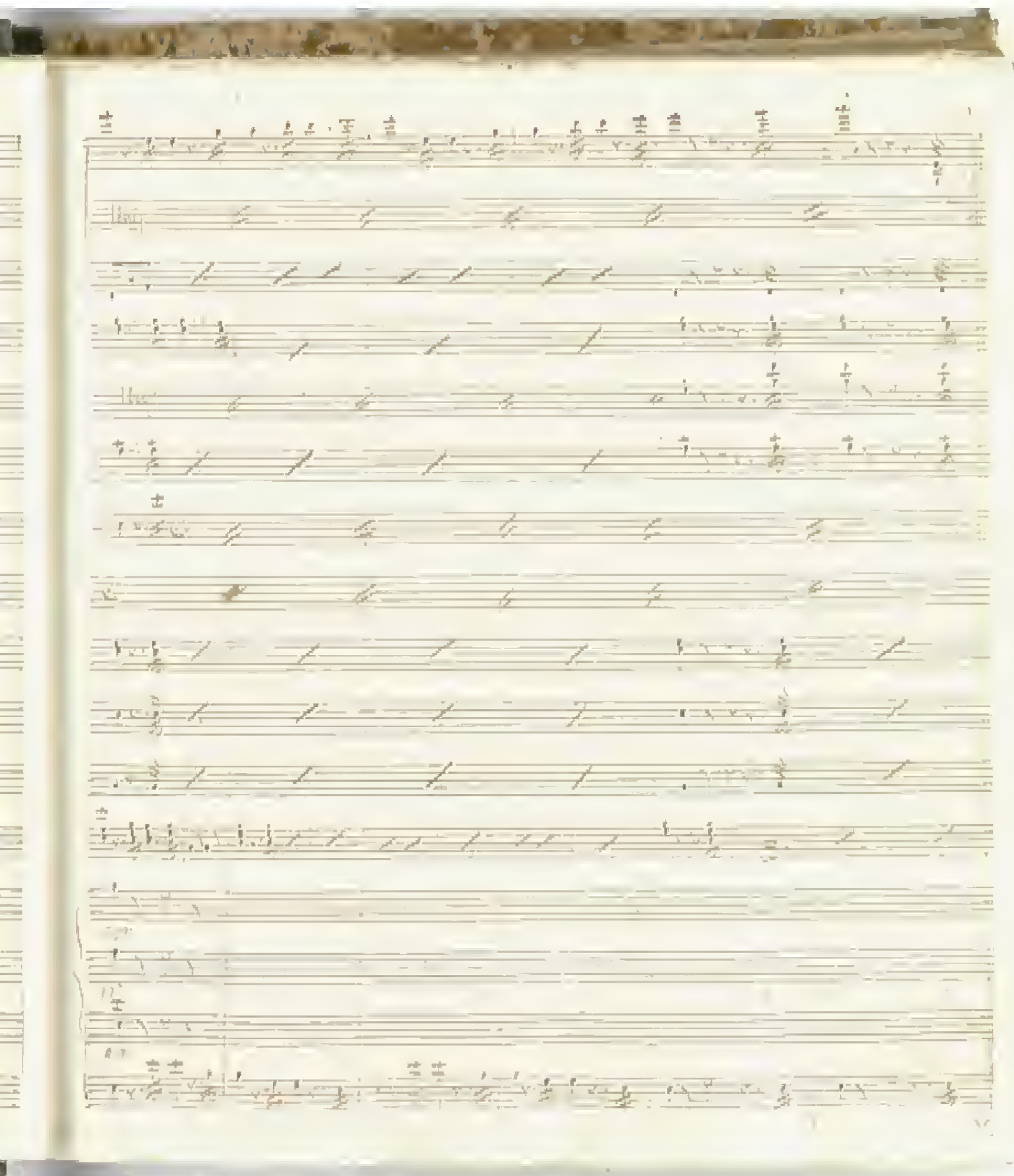
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical symbols. The notation includes treble and bass clefs, time signatures, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The manuscript is written in ink and shows signs of age, including discoloration and some fading of the ink.

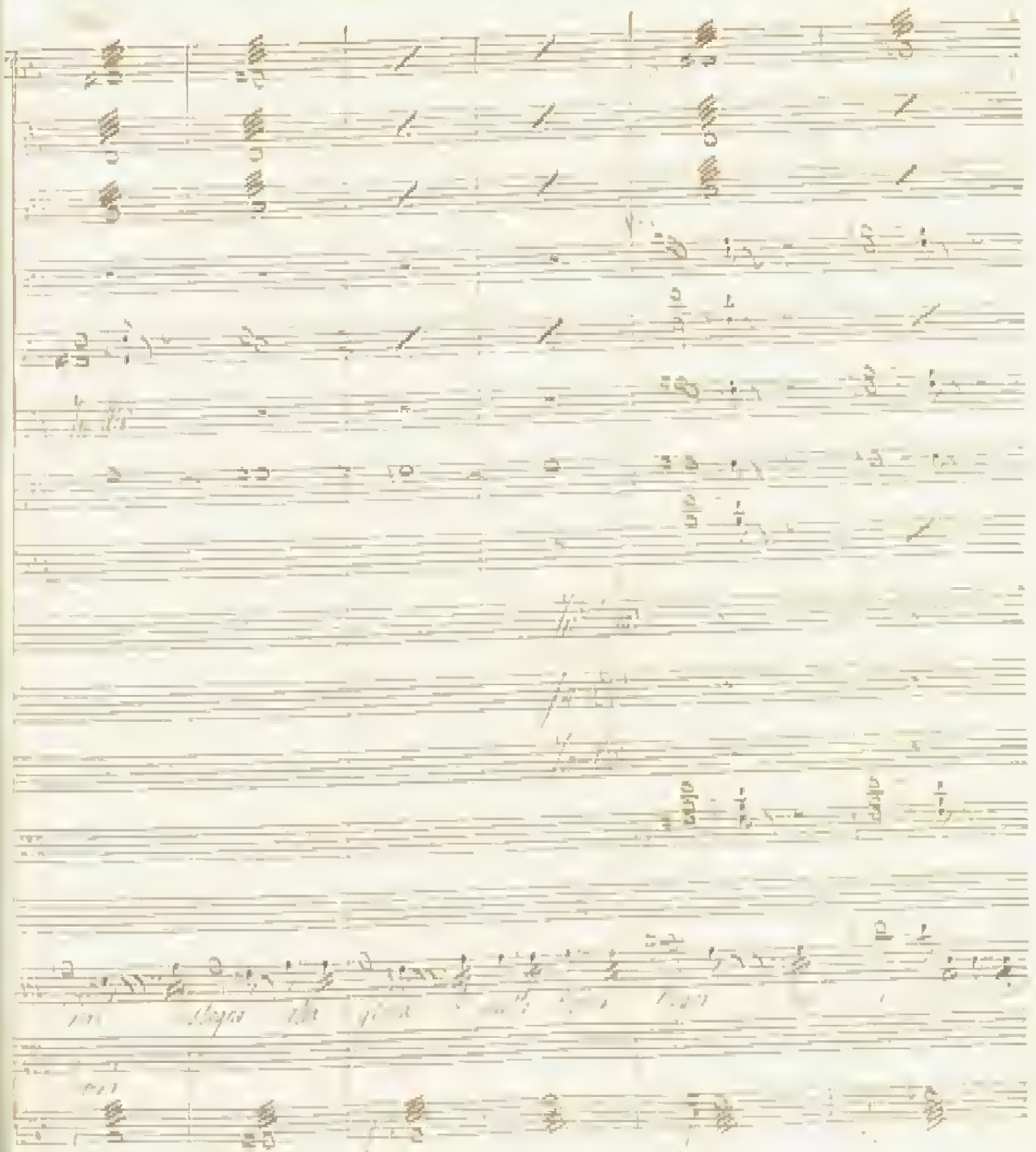


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, possibly from the 18th or 19th century. The score is organized into systems, with some staves containing multiple measures of music. The paper shows signs of age, including yellowing and some staining.

The score consists of approximately 15 staves. The first 12 staves are mostly empty, with only a few notes and clefs visible. The last three staves (13, 14, and 15) contain more detailed musical notation, including notes, rests, and clefs. The notation is in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.







Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The paper shows signs of wear, including discoloration and faint markings.

The score is written on approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in dark ink, and the paper has a yellowish, aged appearance. The score is organized into measures by vertical bar lines. There are some additional markings and annotations between the staves, possibly indicating performance instructions or structural divisions. The overall layout is typical of a handwritten musical manuscript from the 18th or 19th century.







Handwritten musical score on aged, yellowed paper. The score is written on multiple staves, with some staves containing musical notation (notes, clefs, and bar lines) and others being blank. The notation is in a historical style, possibly from the 18th or 19th century. The paper shows signs of wear, including discoloration and some faint markings.

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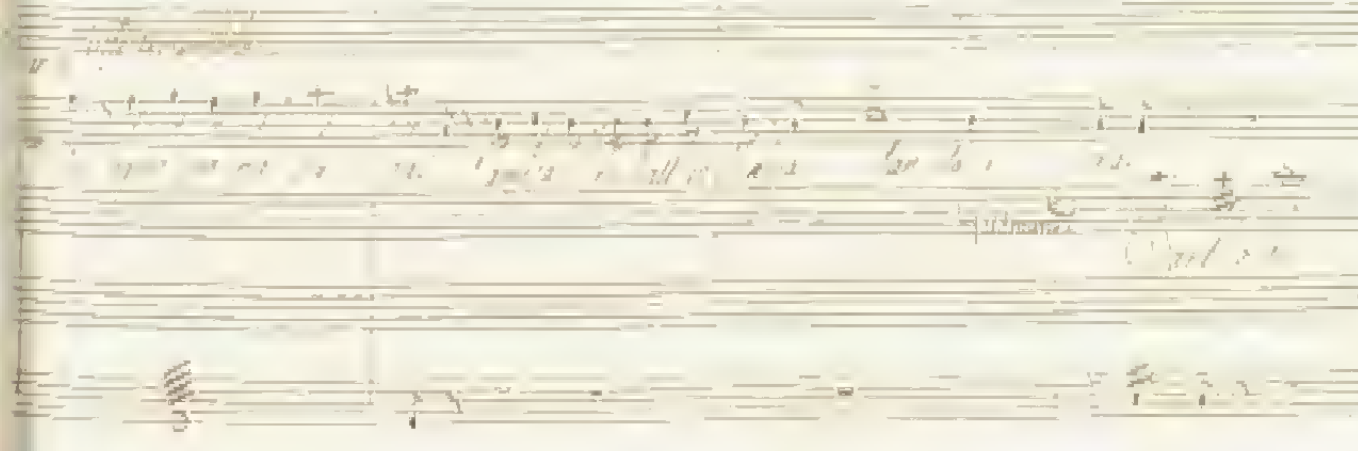
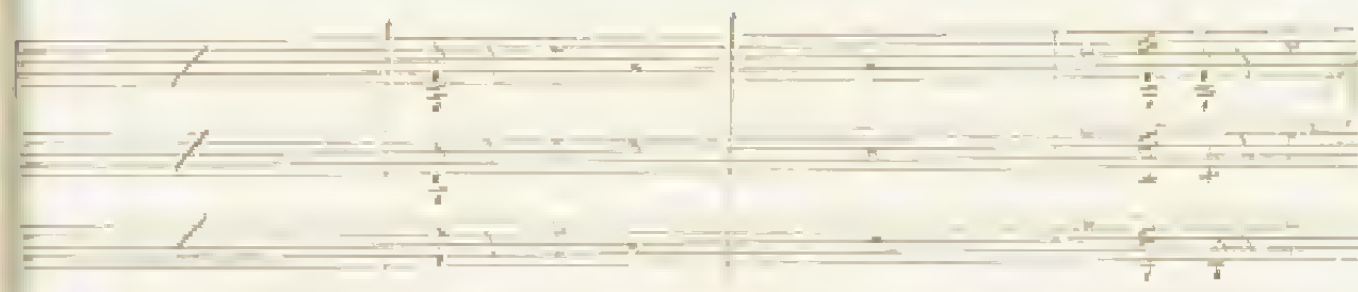




Handwritten musical score on aged paper. The score is written on multiple staves, including a grand staff at the top and several systems of staves below. The notation includes notes, rests, and other musical symbols. The paper shows signs of age, including discoloration and some staining. The score is written in a cursive, handwritten style.

The score is organized into several systems. The top system consists of a grand staff (two staves) and a single staff below it. The subsequent systems each consist of a single staff. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some discoloration and staining.

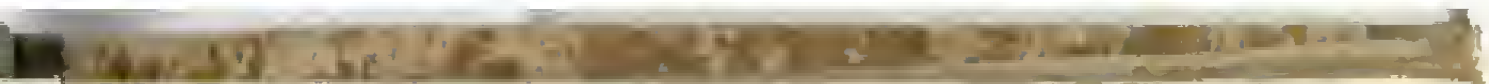




Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and binding marks along the top edge.

The score is written on approximately 15 staves. The notation includes various note values, rests, and bar lines. There are some handwritten annotations and corrections throughout the piece. The ink is dark, and the paper has a yellowish-brown hue.

At the bottom of the page, there is a handwritten signature or name, which appears to be "J. J. J." or similar, followed by some illegible text. The overall appearance is that of a historical manuscript or a composer's draft.



Handwritten musical score on aged paper. The page features multiple staves. The top section contains several staves with handwritten notes and rests. A large, faint, handwritten word, possibly "Cello", is visible in the center. The bottom section contains a single staff with handwritten notes and rests, followed by a few more staves with faint markings. The paper shows signs of aging and wear.





Handwritten musical score on aged paper. The score is written in ink and includes various musical notations such as notes, rests, and bar lines. The text is written in a cursive script, likely a historical form of German or French. The score is organized into systems, with staves labeled on the left side. The paper shows signs of age, including discoloration and some wear along the edges.

The score begins with a system of staves, each labeled with a part name in a cursive script. The first staff is labeled "Violon" (Violoncello). The second staff is labeled "Viola". The third staff is labeled "Viola". The fourth staff is labeled "Viola". The fifth staff is labeled "Viola". The sixth staff is labeled "Viola". The seventh staff is labeled "Viola". The eighth staff is labeled "Viola". The ninth staff is labeled "Viola". The tenth staff is labeled "Viola". The eleventh staff is labeled "Viola". The twelfth staff is labeled "Viola". The thirteenth staff is labeled "Viola". The fourteenth staff is labeled "Viola". The fifteenth staff is labeled "Viola". The sixteenth staff is labeled "Viola". The seventeenth staff is labeled "Viola". The eighteenth staff is labeled "Viola". The nineteenth staff is labeled "Viola". The twentieth staff is labeled "Viola".

Handwritten musical score on a page with a brown border. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The page is numbered "27" in the top left corner. The notation is written in a cursive style, typical of 18th or 19th-century manuscript notation. The page is divided into several systems of staves, with some staves containing multiple lines of notation. The ink is dark, and the paper shows signs of age and wear.

Continuation of the handwritten musical score on the next page. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The page is numbered "28" in the top left corner. The notation is written in a cursive style, typical of 18th or 19th-century manuscript notation. The page is divided into several systems of staves, with some staves containing multiple lines of notation. The ink is dark, and the paper shows signs of age and wear.



Handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including stains and discoloration. The score is organized into systems, with some staves containing dense notation and others being more sparse. The overall appearance is that of an old, well-used manuscript.

Handwritten musical notation on staves, including notes, rests, and bar lines.

Handwritten musical notation on staves, including notes, rests, and bar lines.

Handwritten musical notation on staves, including notes, rests, and bar lines.

Handwritten musical notation on staves, including notes, rests, and bar lines.

Handwritten musical notation on staves, including notes, rests, and bar lines.

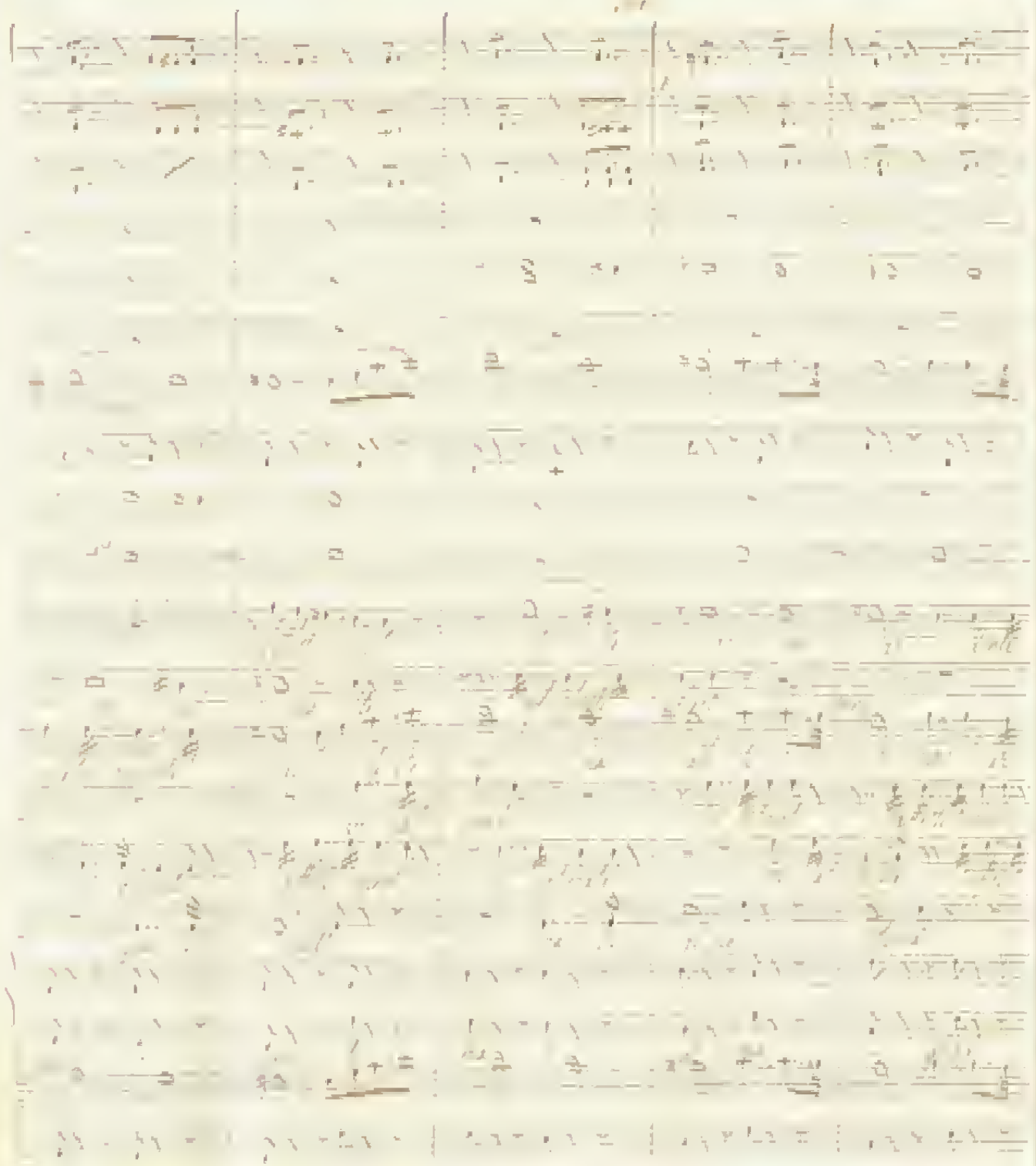


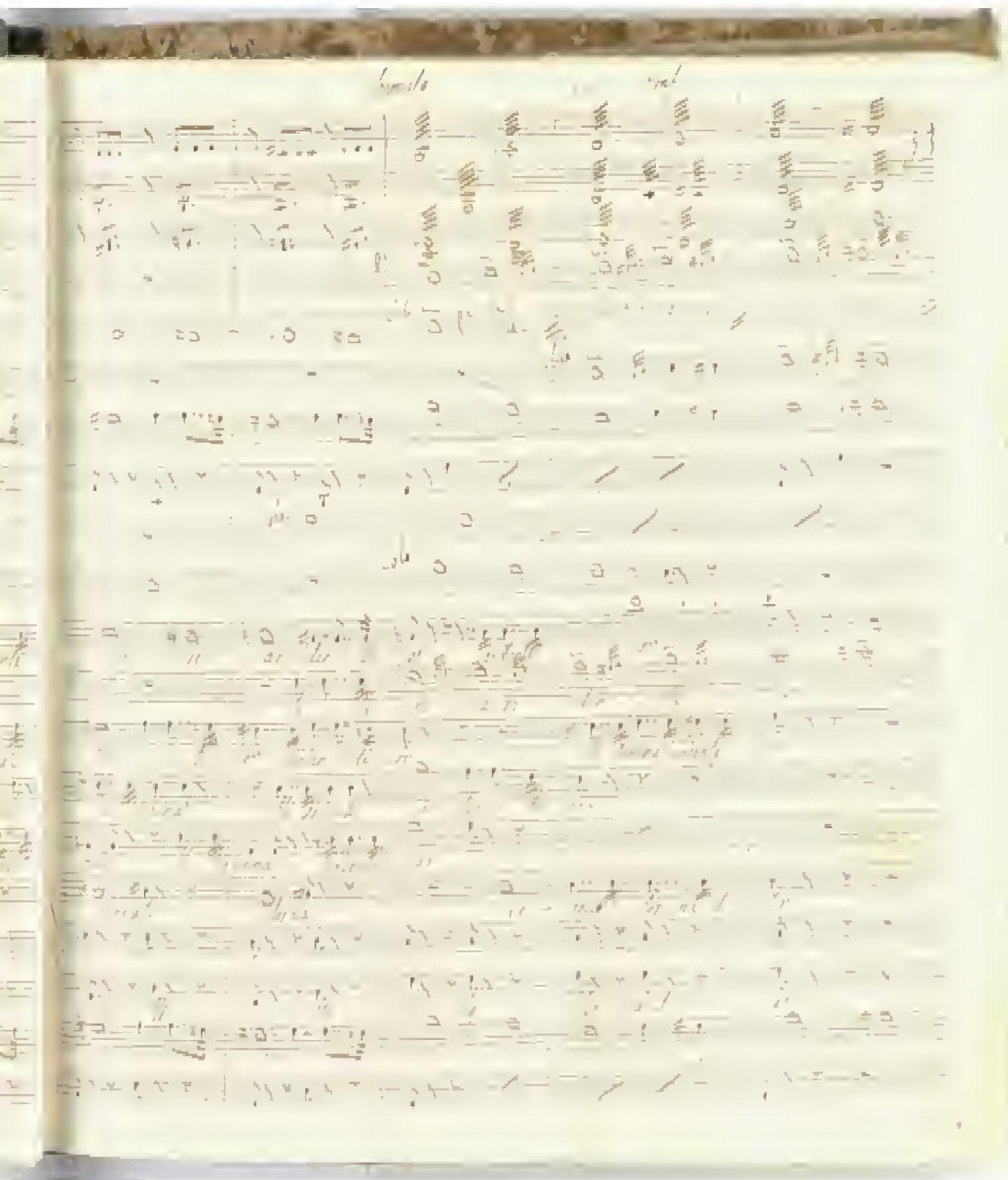
Handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including discoloration and some faint smudges. The score is organized into systems, with some staves containing additional markings or annotations. The overall appearance is that of an old, handwritten musical manuscript.

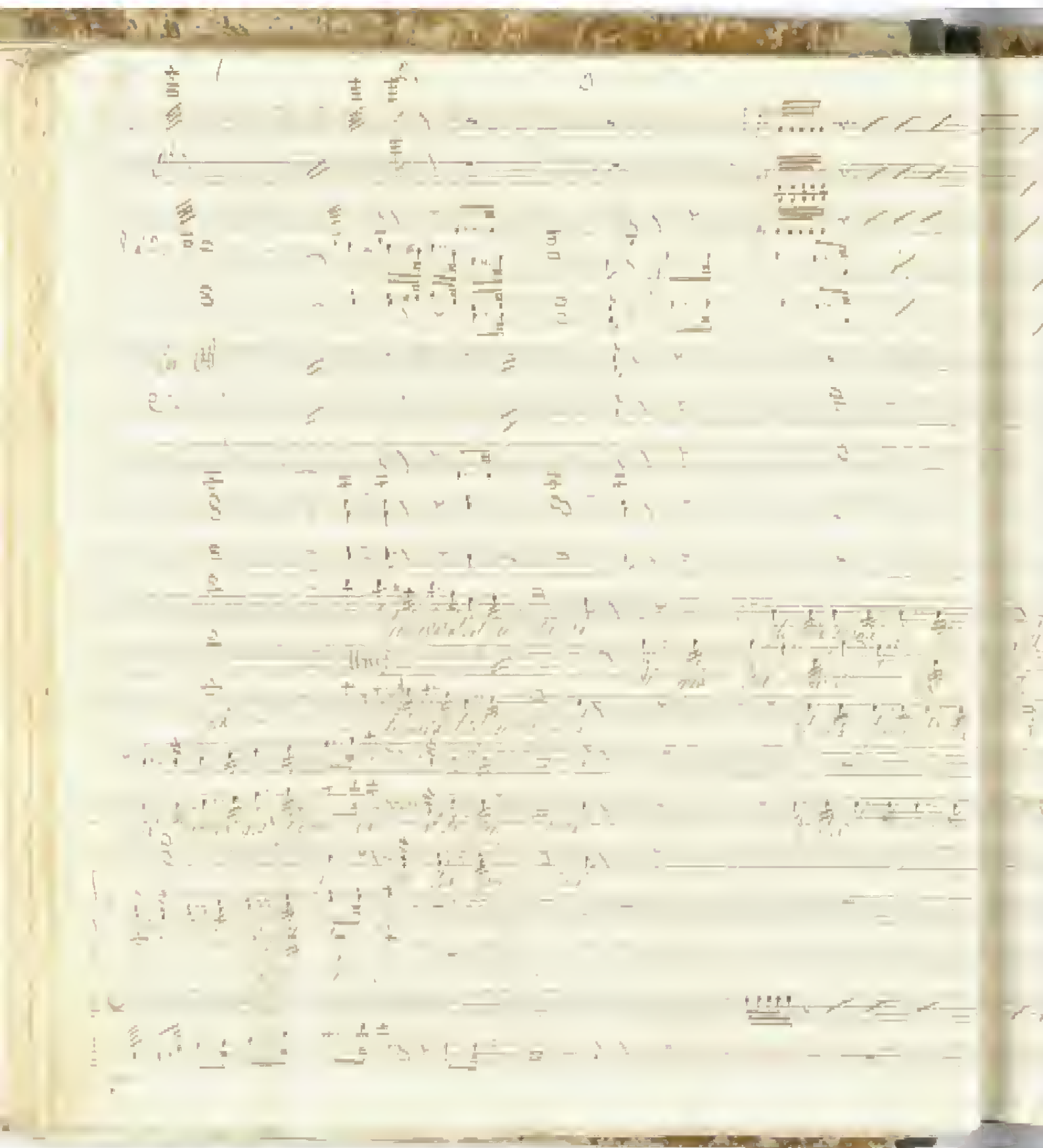
Handwritten musical notation on a page with multiple staves. The notation includes various symbols, clefs, and notes, suggesting a complex musical score. The page is divided into several systems of staves, with some staves containing multiple lines of notation. The handwriting is in a historical style, possibly from the 18th or 19th century.

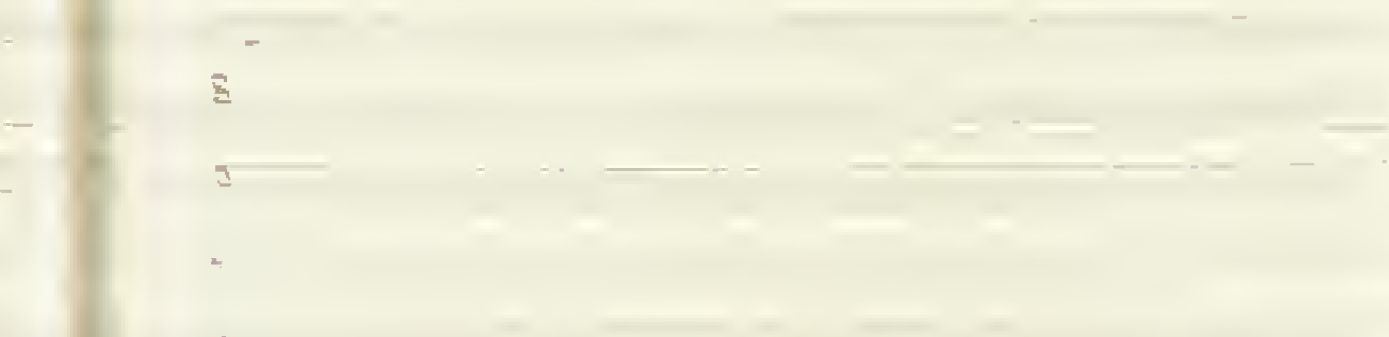
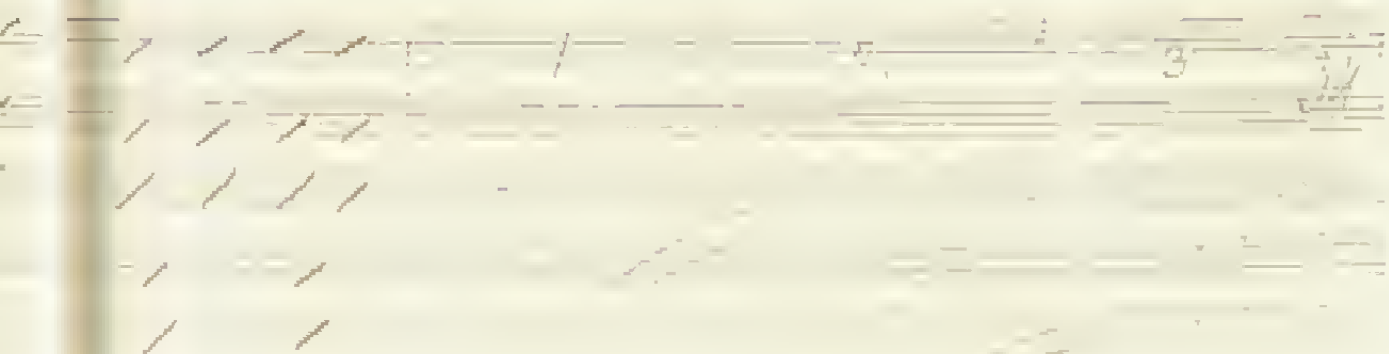


Handwritten musical notation on aged, yellowed paper. The notation is organized into three distinct systems, each consisting of multiple staves. The first system at the top contains three staves with notes and rests. The middle system also consists of three staves, with some notes appearing to be written in a different ink or with more emphasis. The bottom system is the most complex, featuring four staves with dense notation, including many beamed notes and rests. The handwriting is in dark ink, and the paper shows significant aging, including yellowing and some staining.



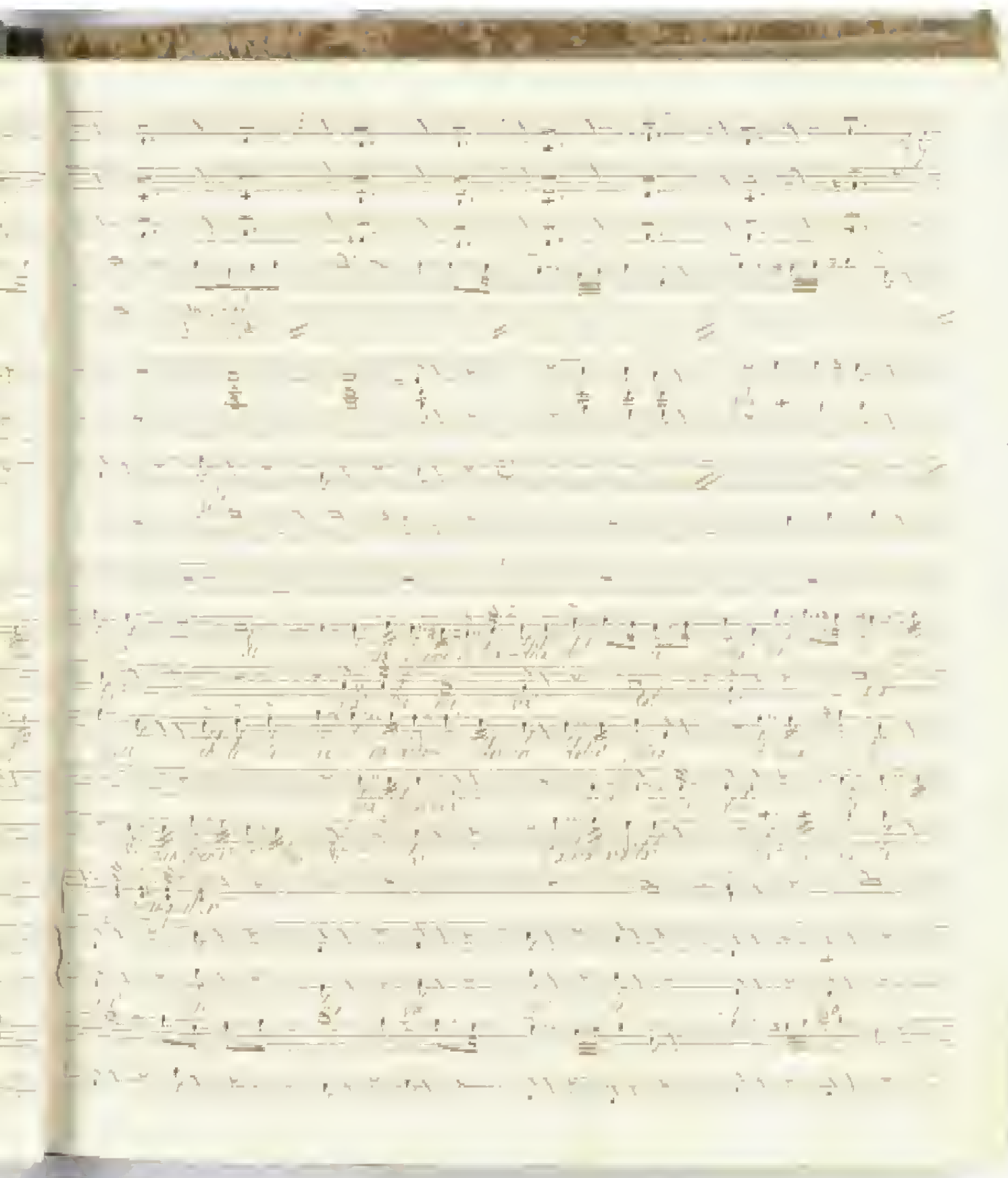






Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The paper shows signs of wear, including discoloration and faint markings.

The score is written on approximately 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are also some handwritten annotations and markings between the staves, including what appears to be a large 'P' and some smaller text. The paper is aged and shows some discoloration and wear, particularly along the edges.



Handwritten musical notation on a single system. The notation includes various notes, rests, and bar lines, with some markings that appear to be "p" and "f". The paper shows signs of aging and wear.

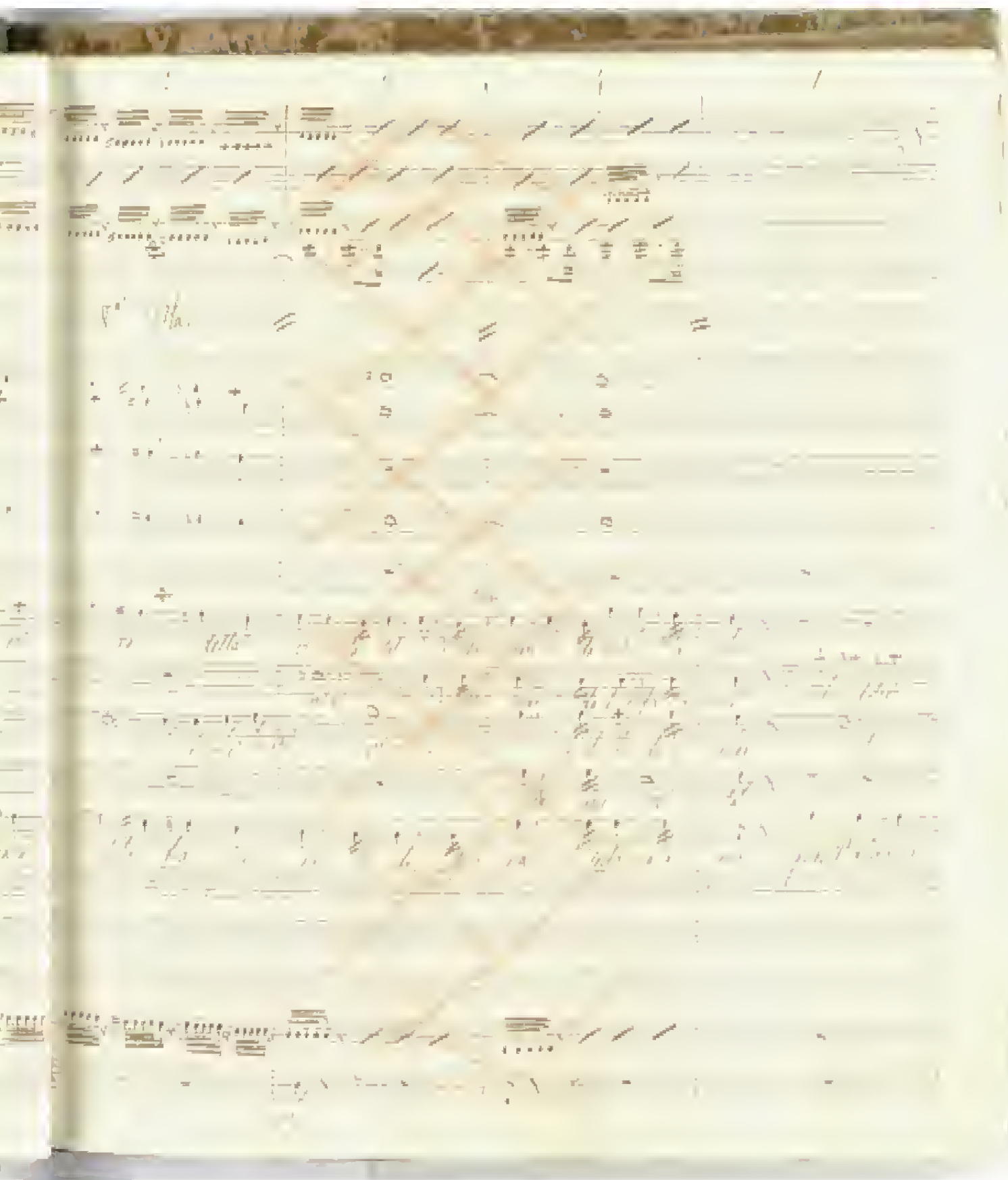
Handwritten musical notation on a single system. The notation includes various notes, rests, and bar lines, with some markings that appear to be "p" and "f". The paper shows signs of aging and wear.



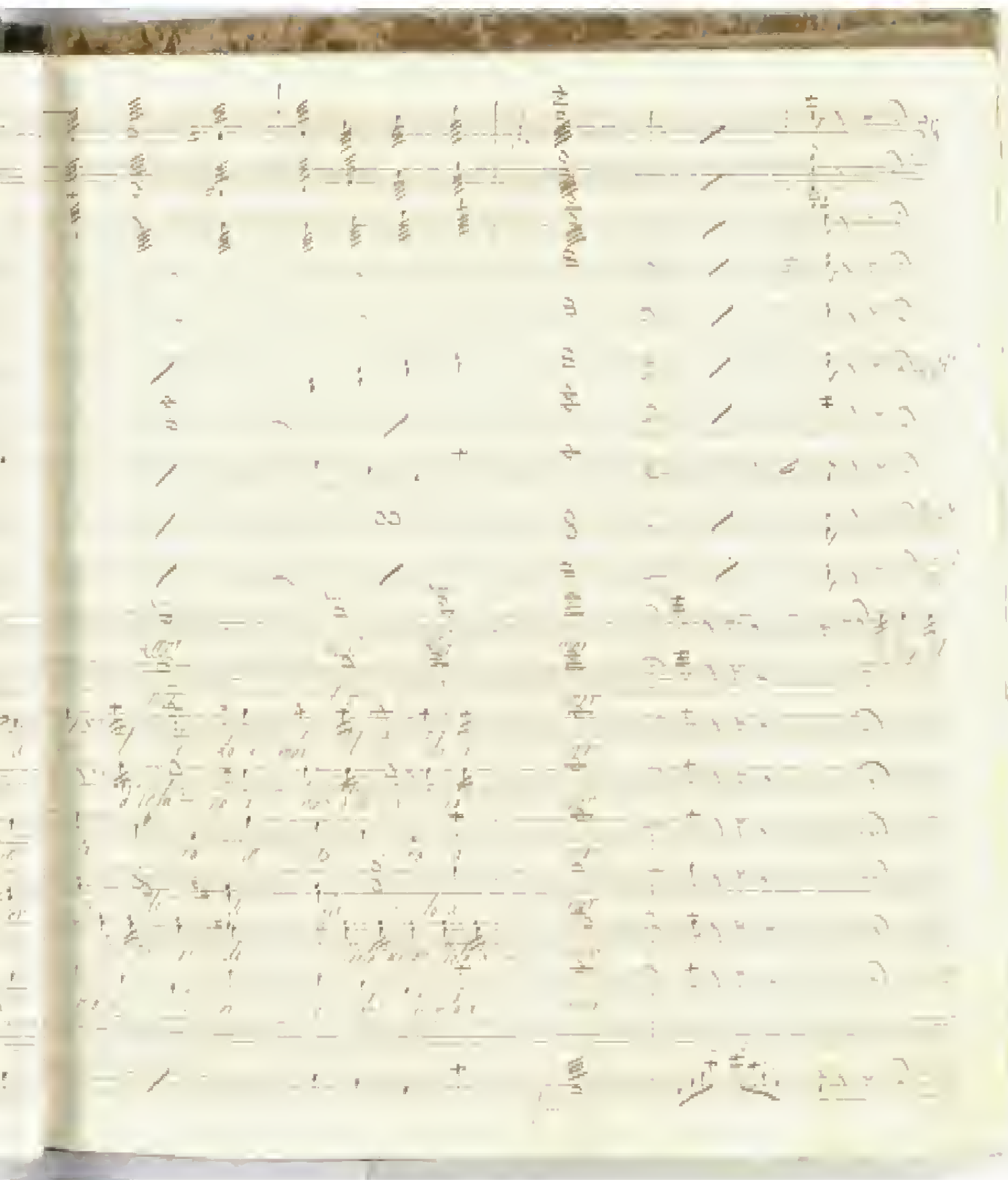
Handwritten musical score on aged paper, featuring multiple staves and musical notation. The notation includes notes, rests, and various symbols, possibly indicating dynamics or performance instructions. The paper shows signs of age, including discoloration and some wear along the edges.

The score is organized into systems, with each system containing multiple staves. The notation is dense and appears to be a complex musical composition. There are some markings that look like "p" and "f" which might stand for piano and forte. The handwriting is in a cursive or semi-cursive style, typical of 18th or 19th-century musical manuscripts.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and other musical notation. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The paper shows signs of wear, including discoloration and some staining, particularly along the right edge. The handwriting is in dark ink, and the overall style suggests a historical or classical manuscript.

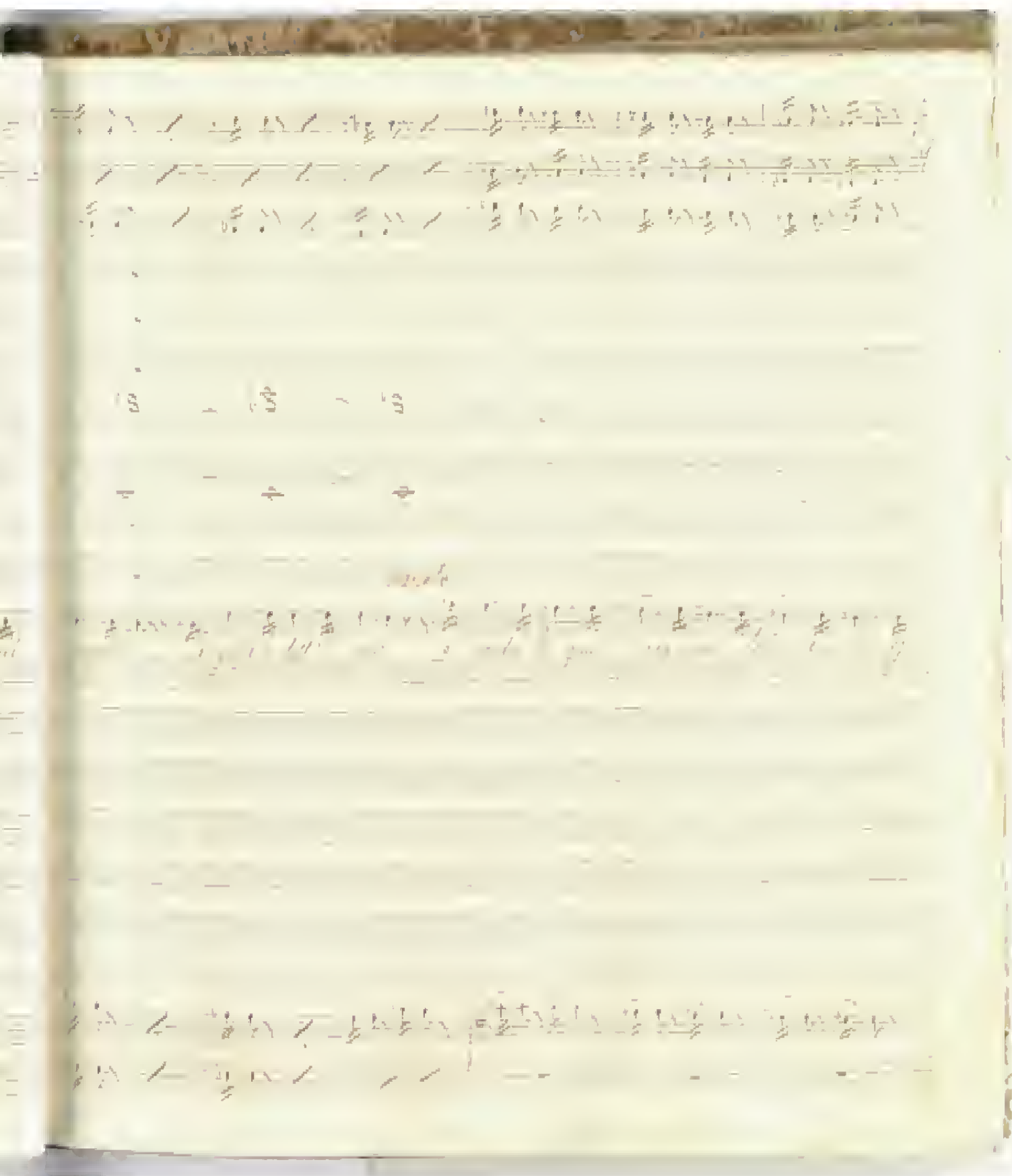


Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs.



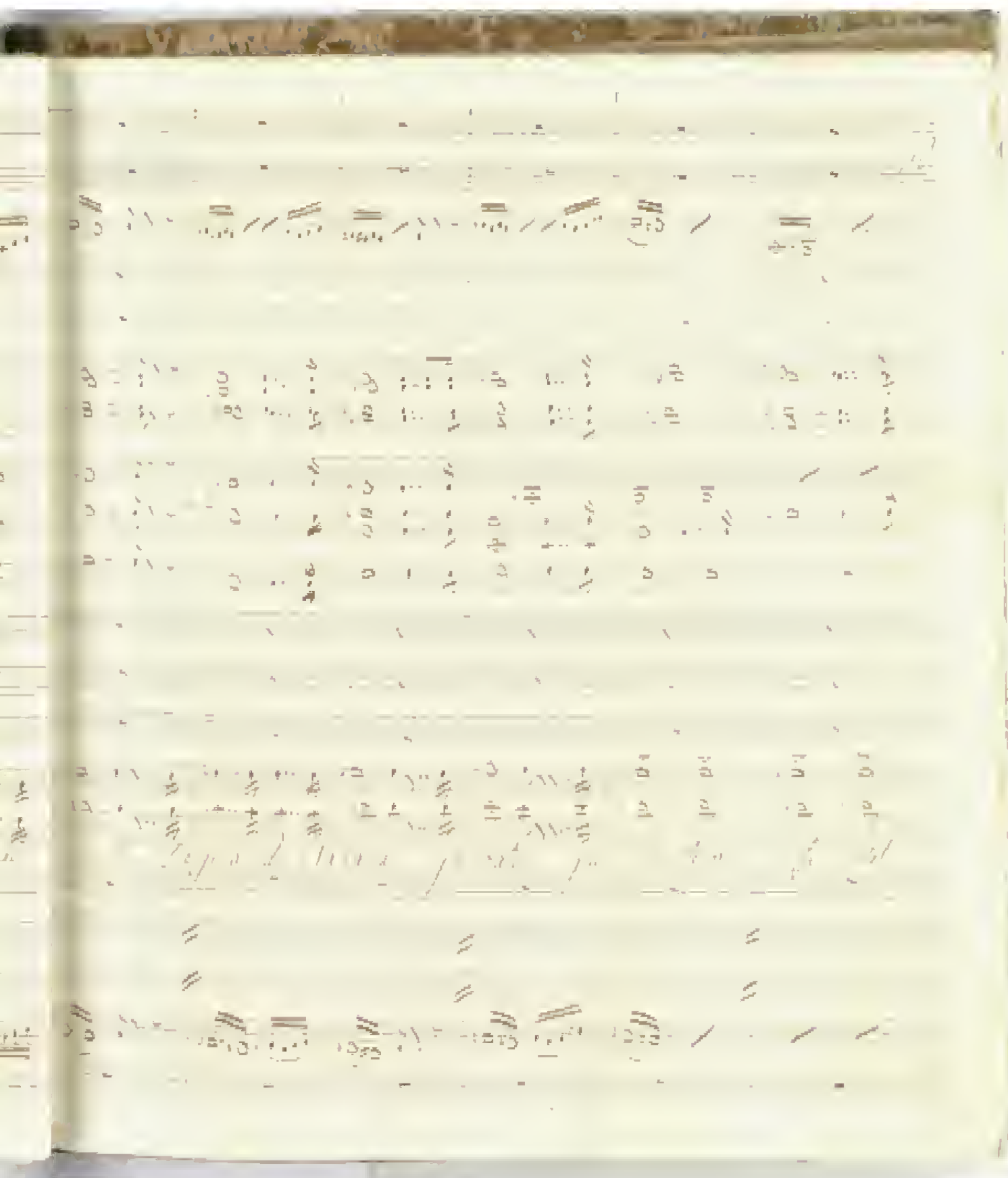
Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is written in dark ink, and the paper shows signs of wear and discoloration.

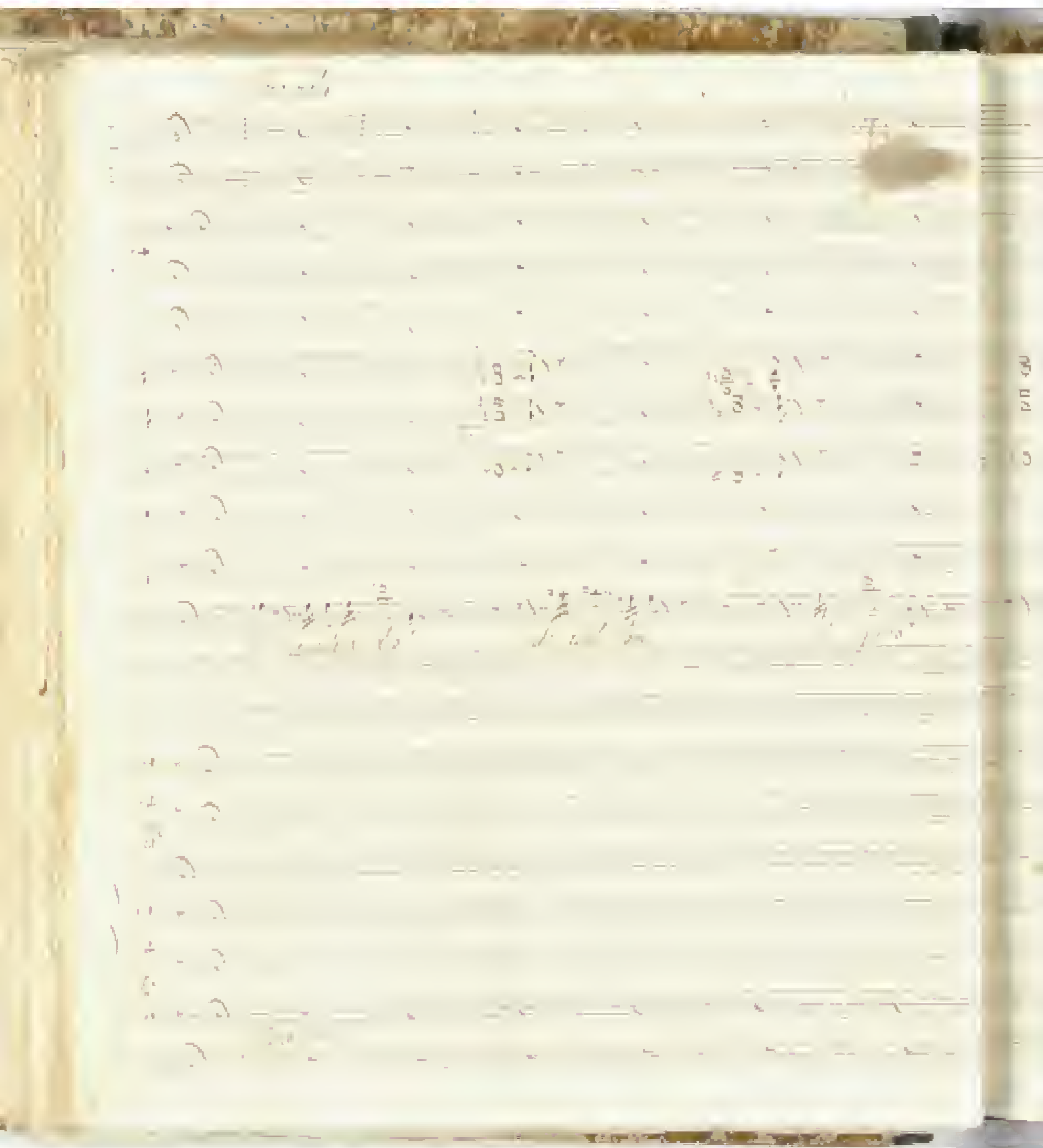
The score is organized into systems, with staves grouped together. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). The handwriting is in a cursive style, typical of 19th-century musical manuscripts.

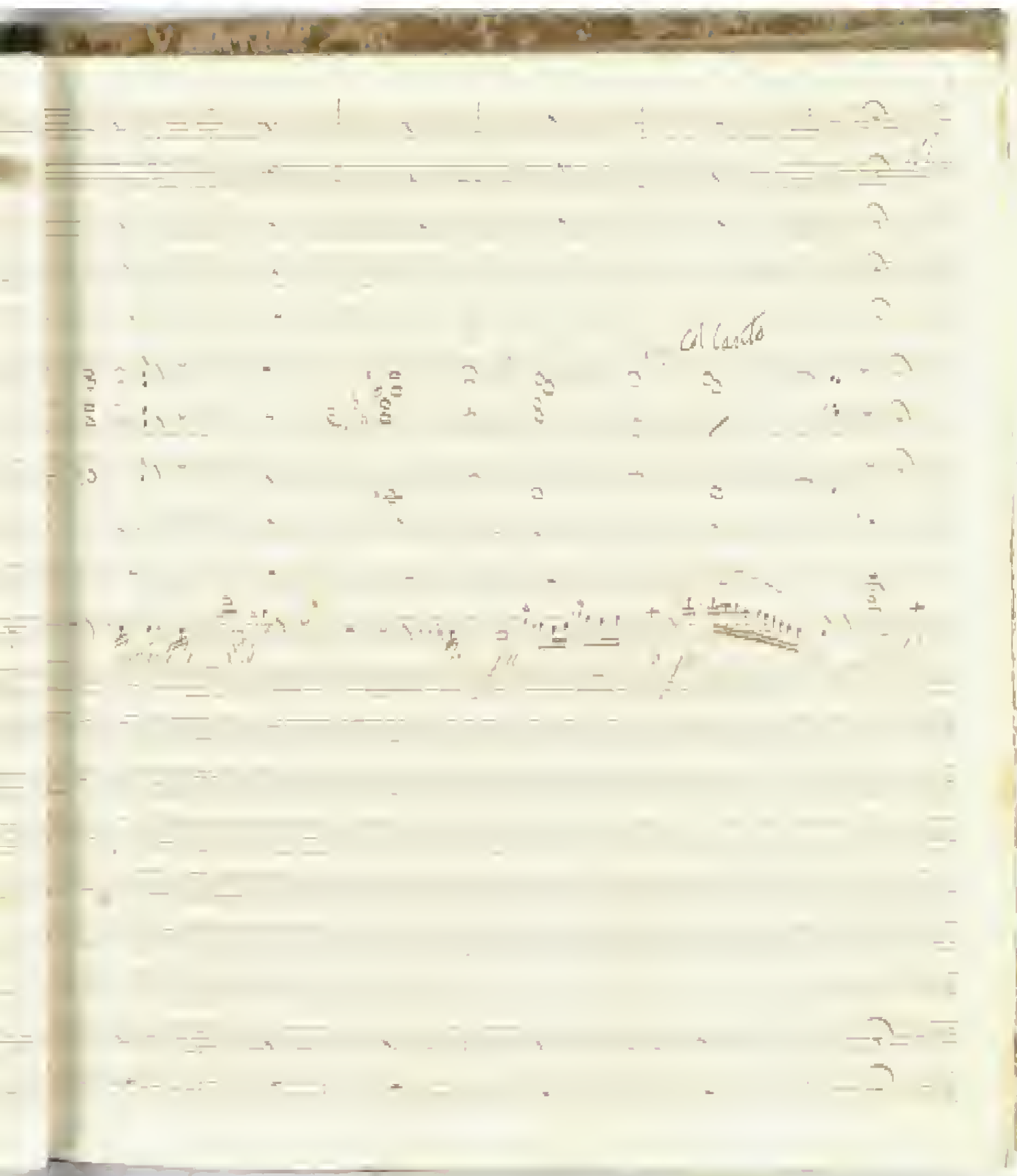
Key features of the notation include:

- Multiple staves per system, likely representing different instruments or voices.
- Use of dynamic markings such as *ff* and *pp*.
- Handwritten notes and rests, with some notes beamed together.
- Stylized clefs and key signatures.

The overall appearance is that of a historical musical manuscript, possibly a composer's sketch or a working draft.





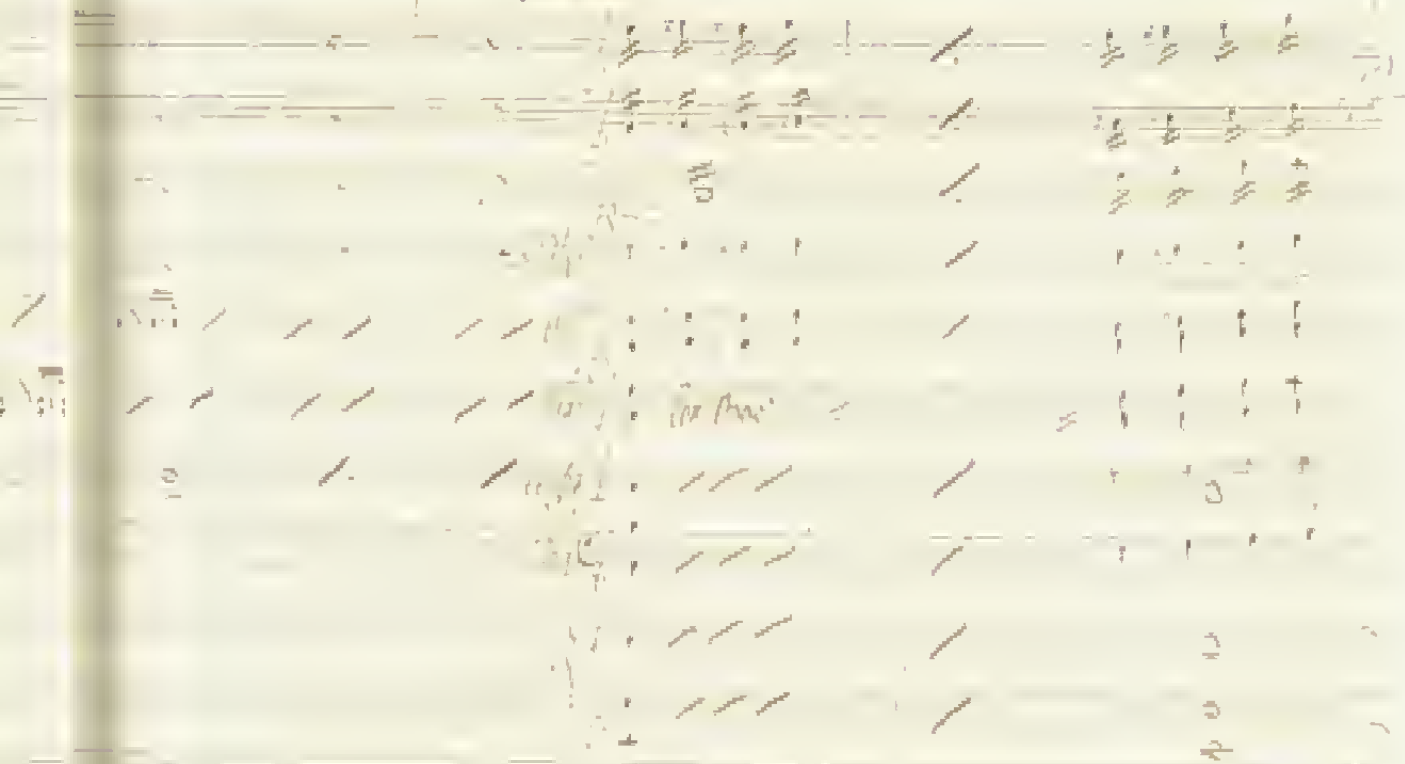


Handwritten musical score on aged paper, featuring multiple staves and musical notation. The notation includes notes, rests, and bar lines, typical of a musical manuscript. The paper shows signs of age, including discoloration and wear along the edges.

The score is written on a system of staves. The top staff contains a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. There are also some markings that appear to be figured bass or lute tablature, such as "7-11" and "11-11".

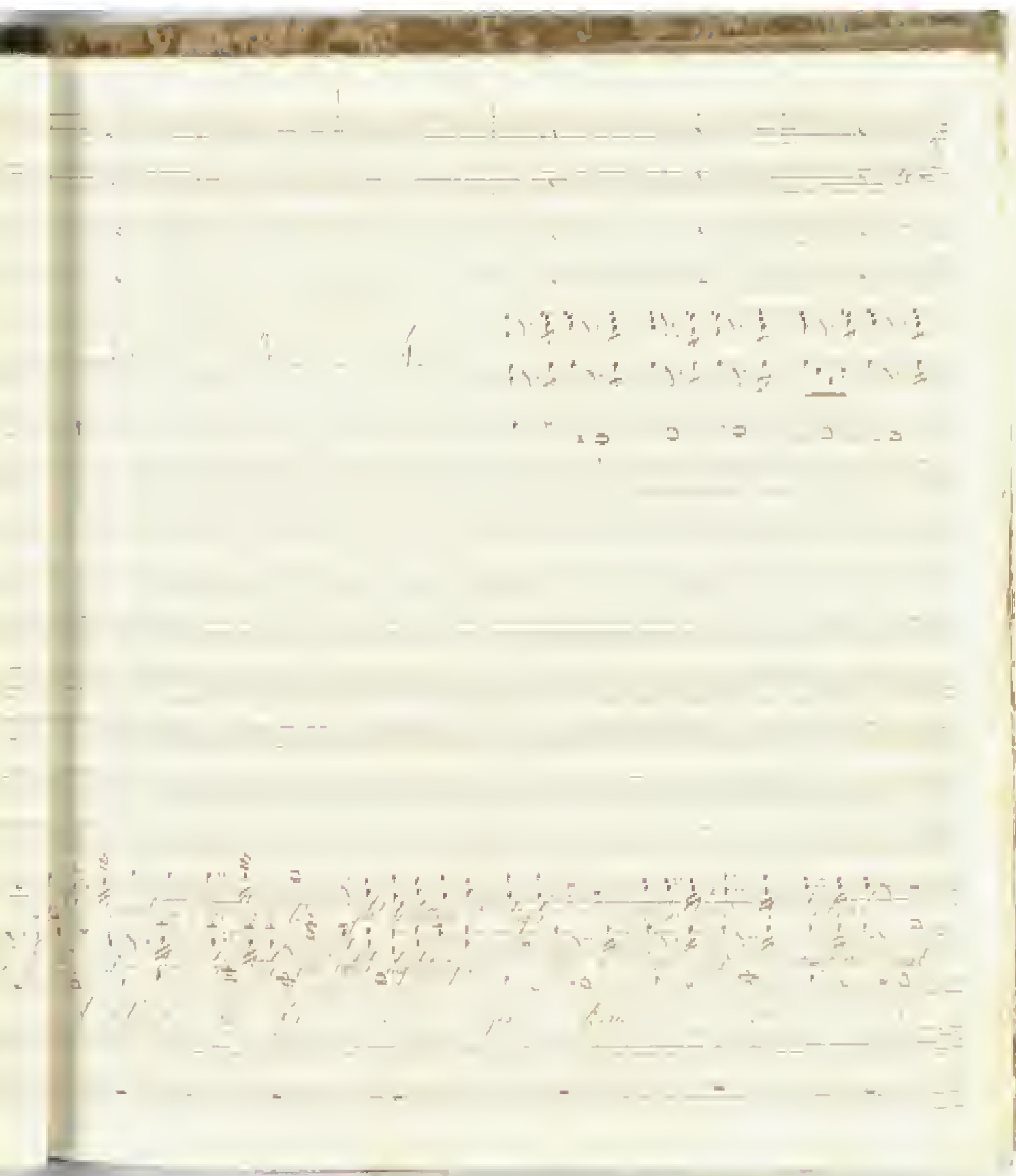
The bottom staff contains a bass clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. There are also some markings that appear to be figured bass or lute tablature, such as "7-11" and "11-11".

14/11/19



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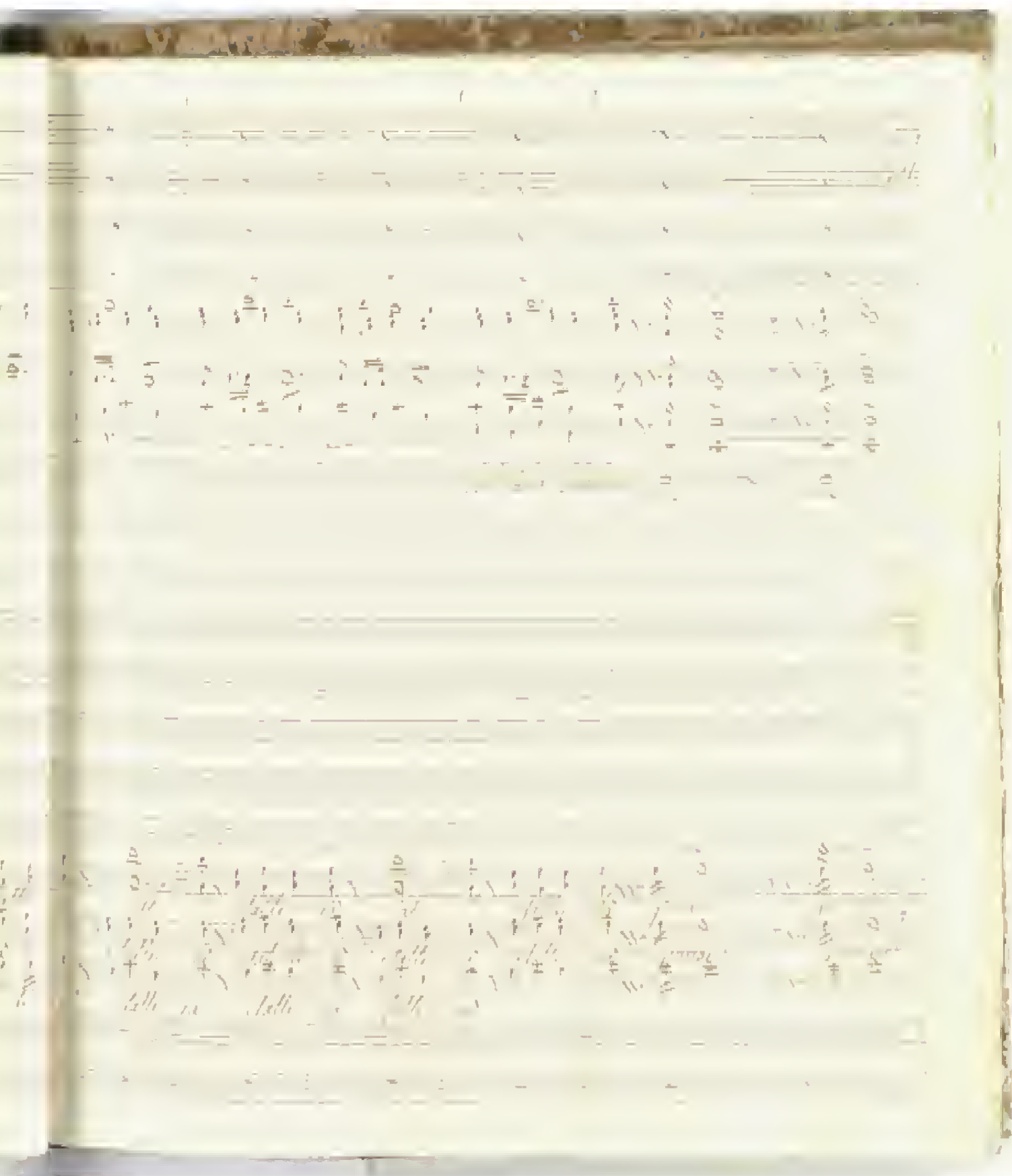


Handwritten musical notation on a five-line staff, consisting of several measures of music.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

Empty five-line musical staves.

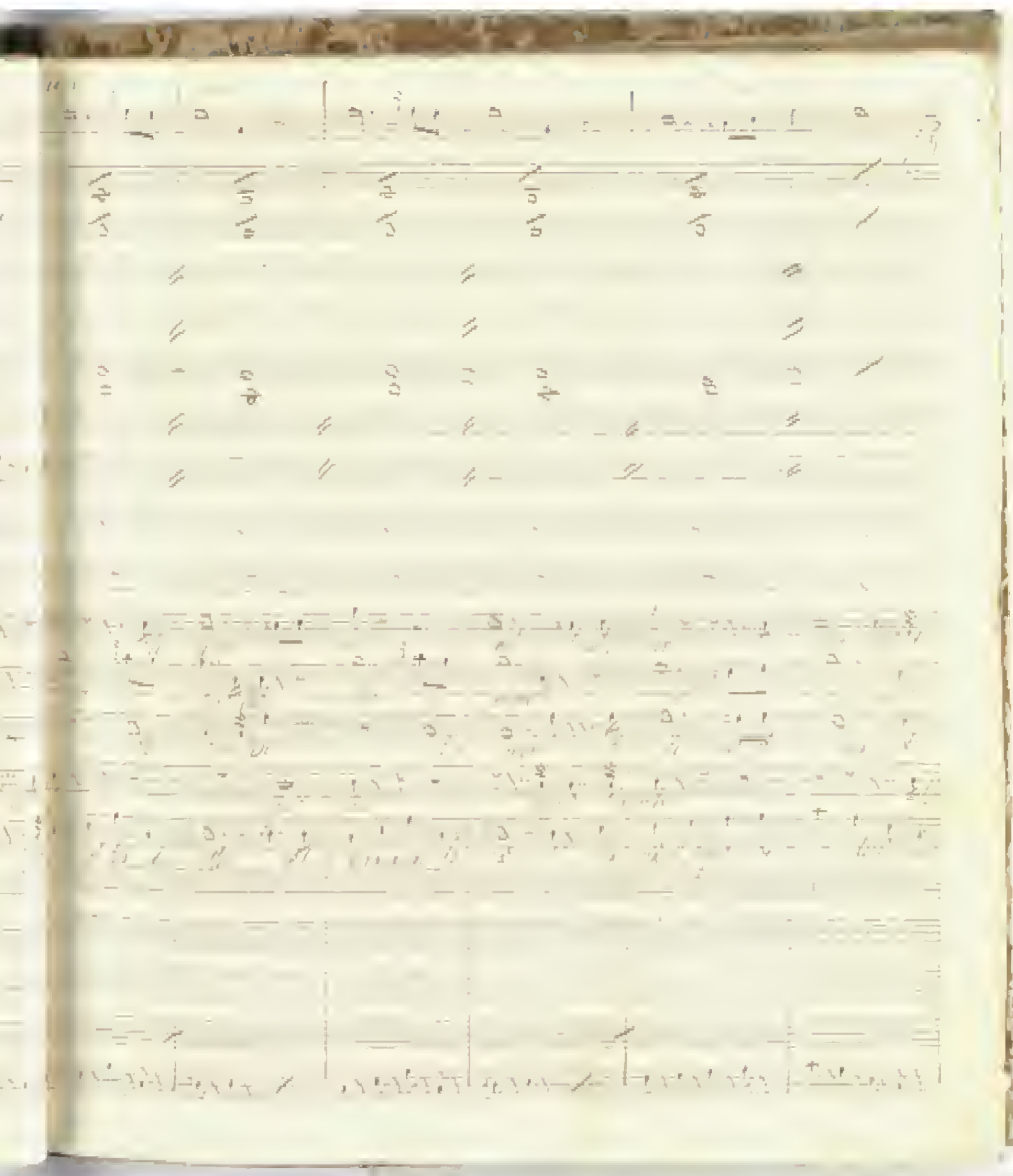
Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.



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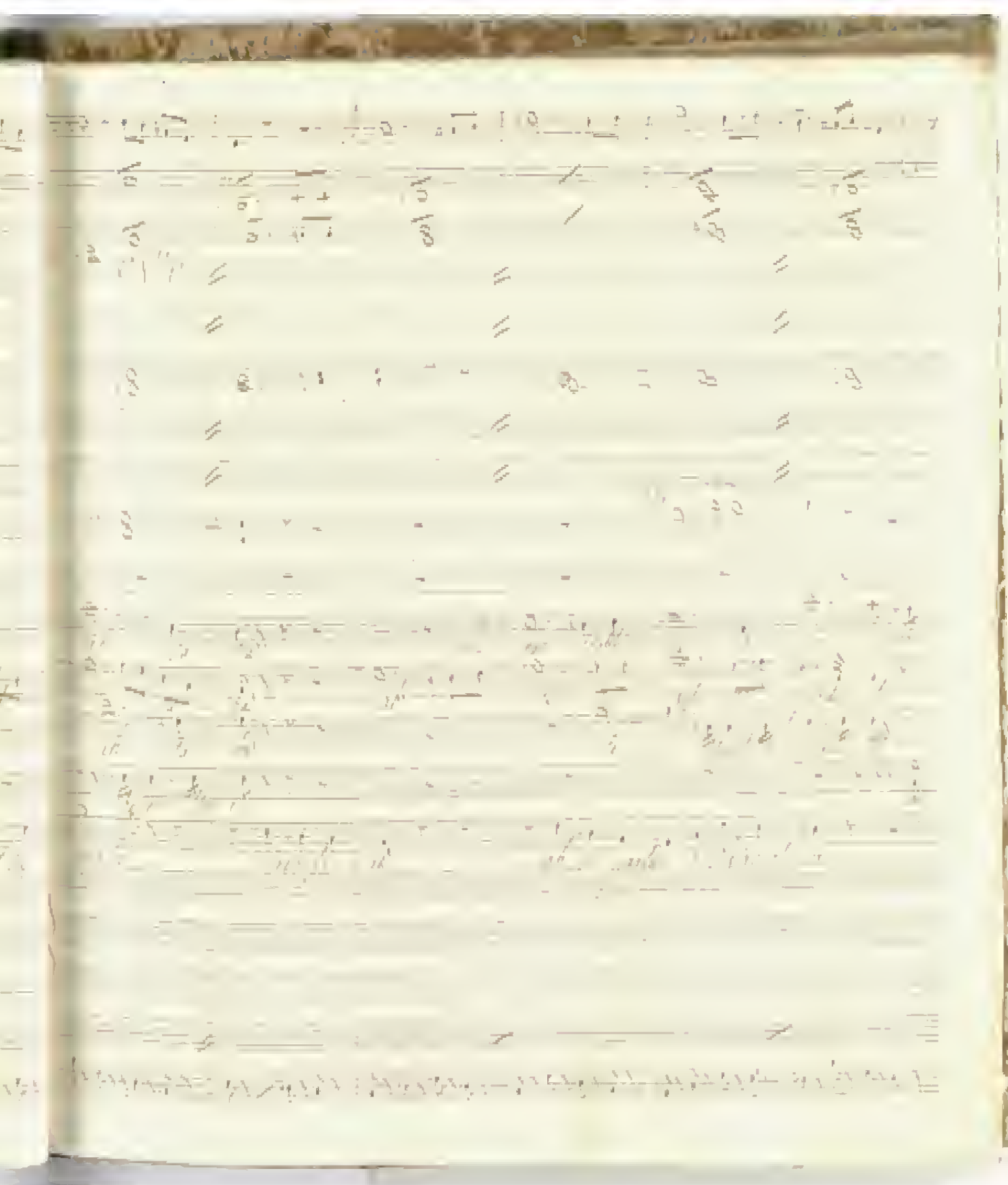
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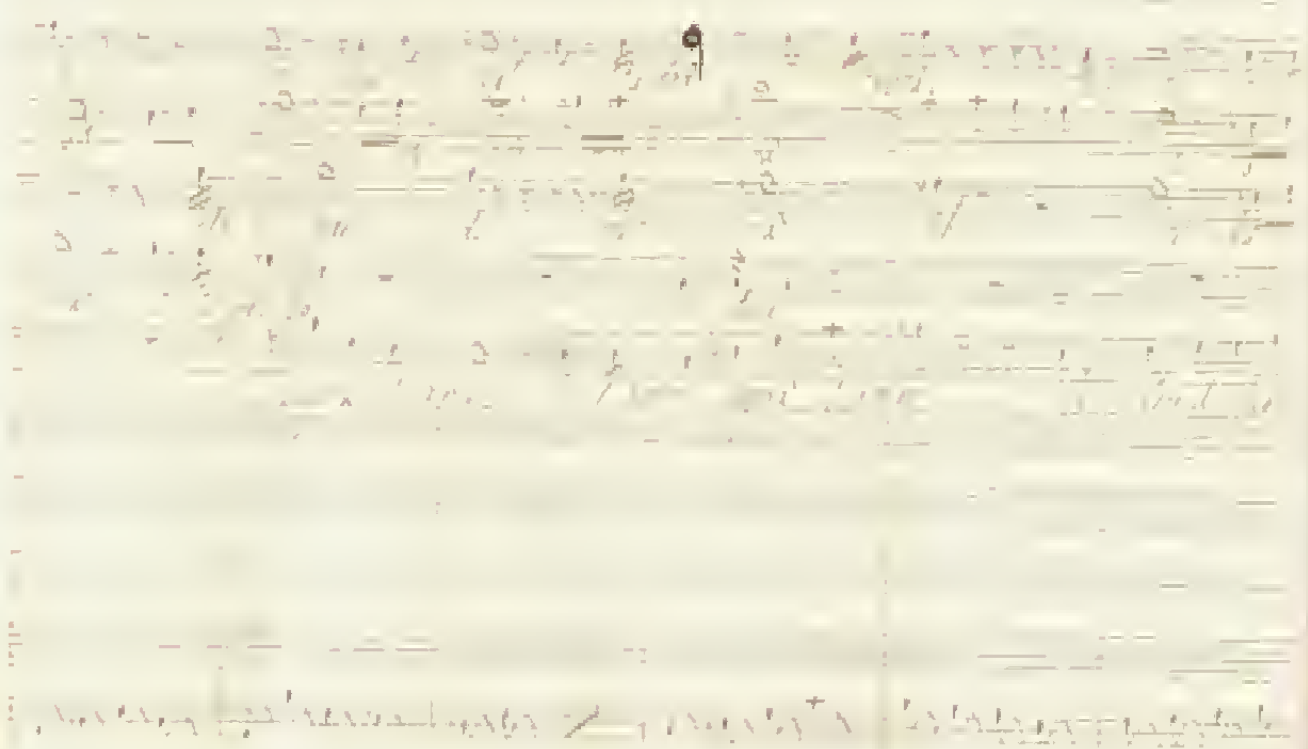
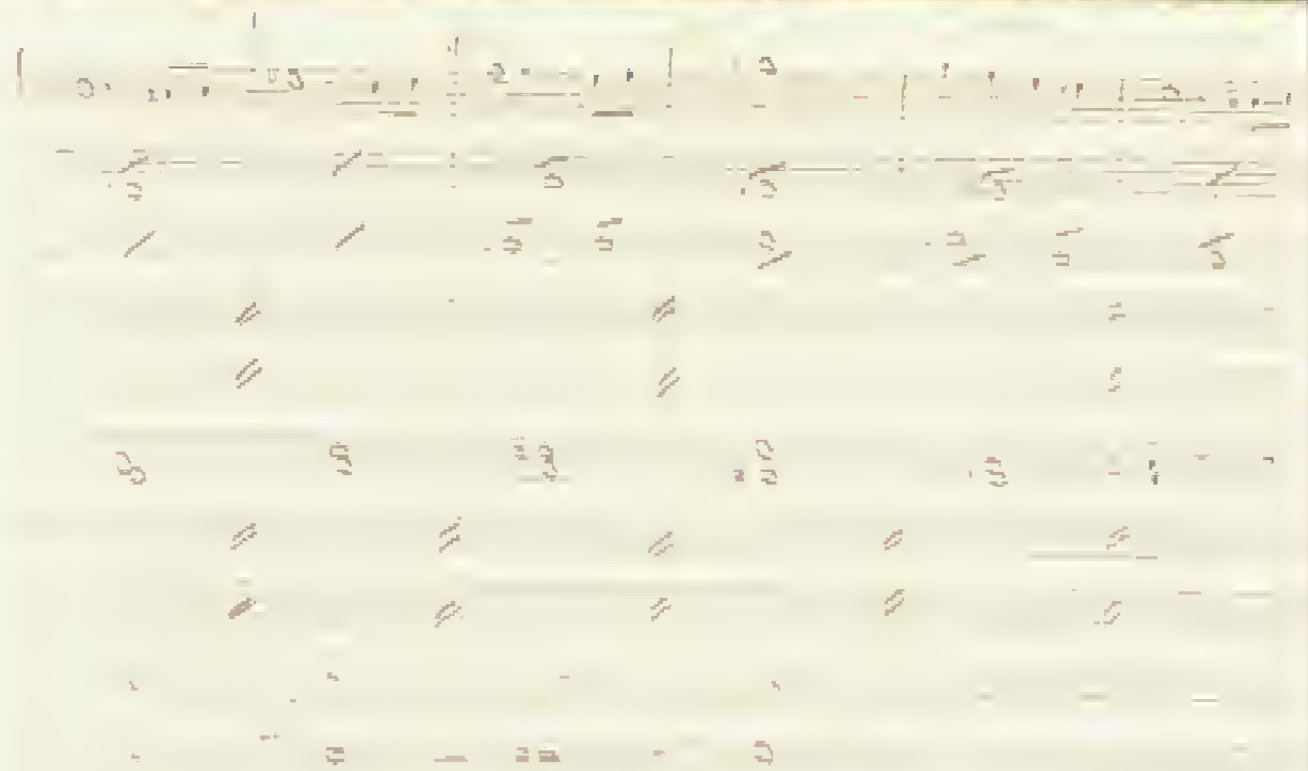
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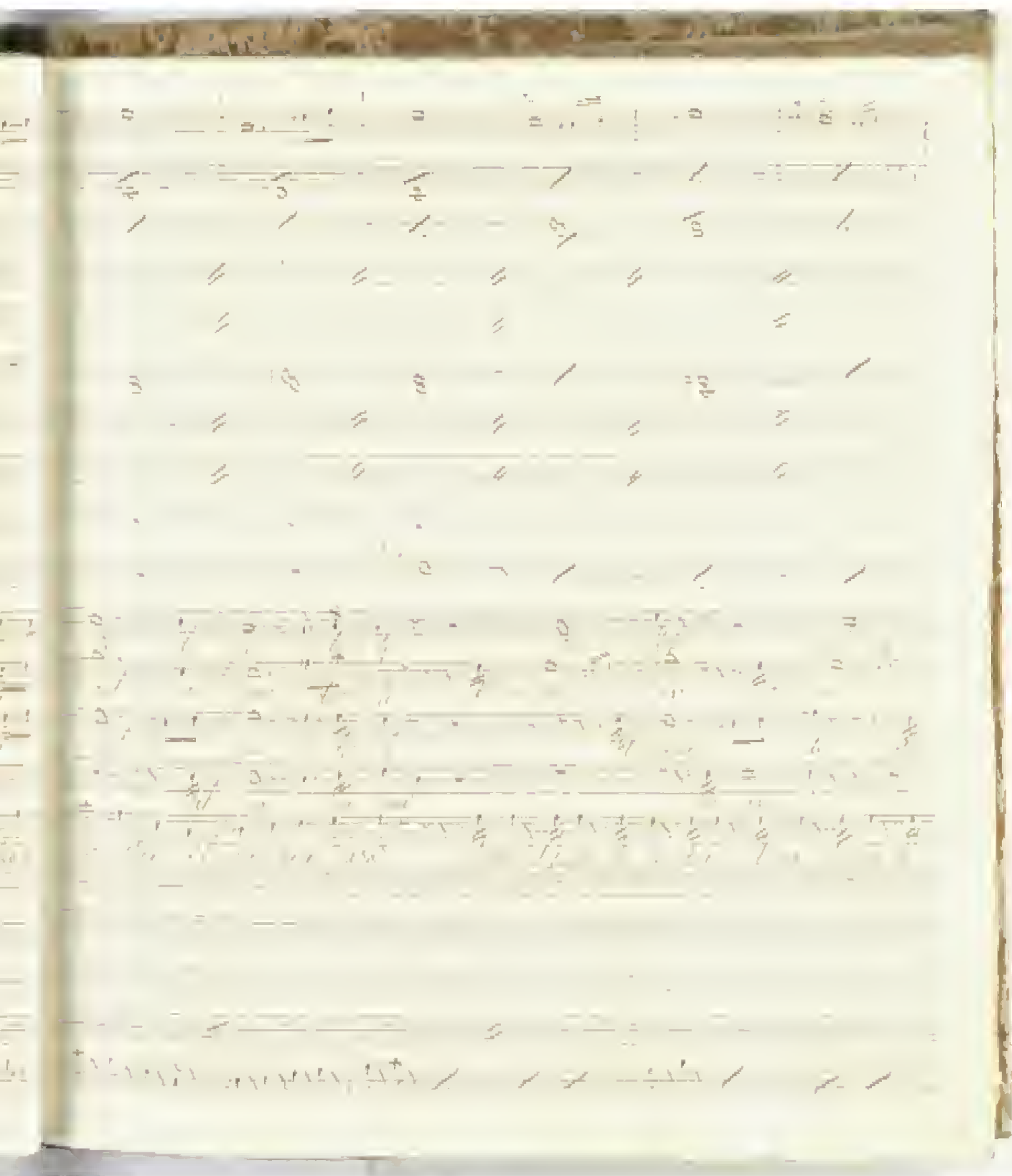


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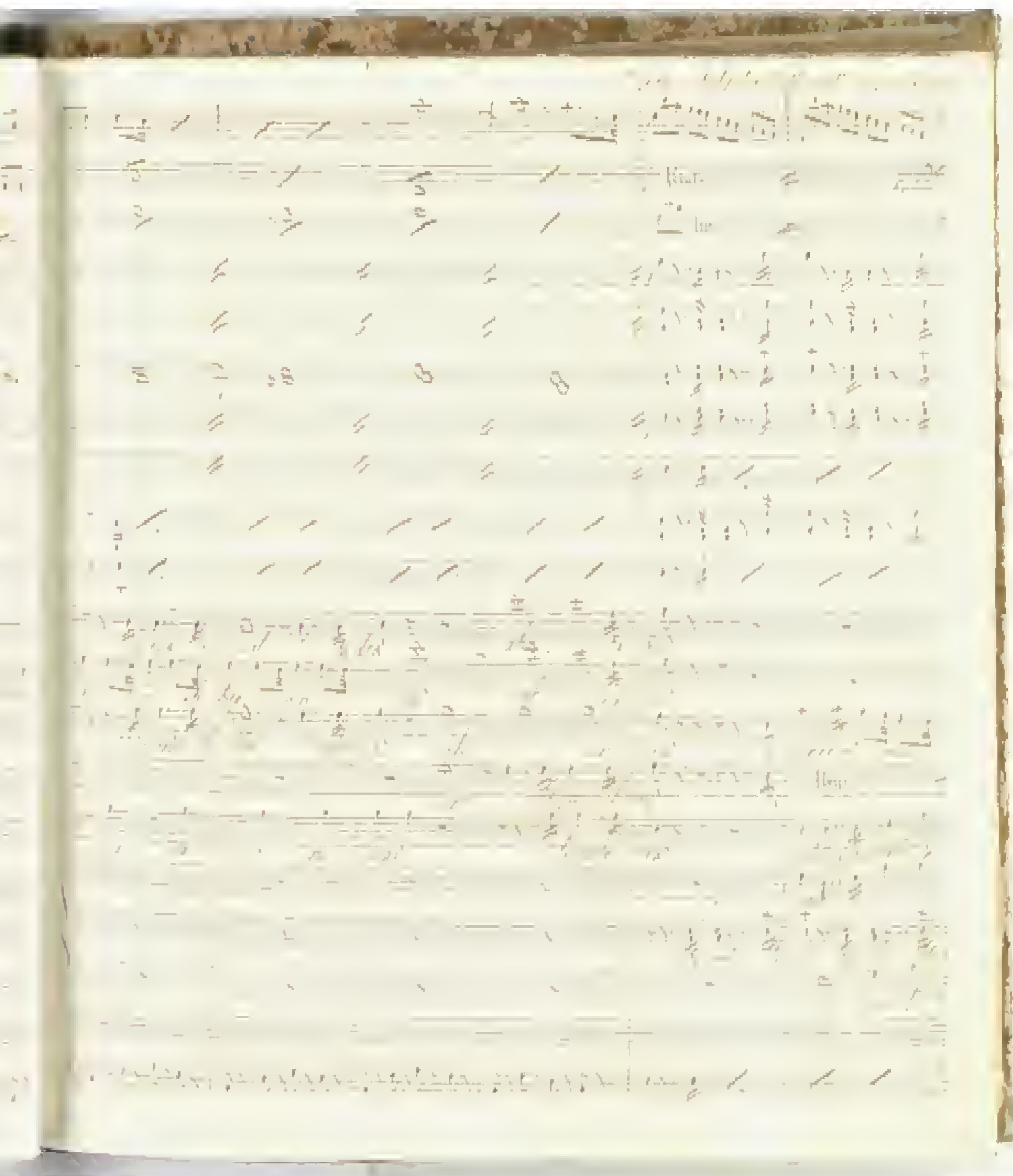
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185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 | 467 | 468 | 469 | 470 | 471 | 472 | 473 | 474 | 475 | 476 | 477 | 478 | 479 | 480 | 481 | 482 | 483 | 484 | 485 | 486 | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500 | 501 | 502 | 503 | 504 | 505 | 506 | 507 | 508 | 509 | 510 | 511 | 512 | 513 | 514 | 515 | 516 | 517 | 518 | 519 | 520 | 521 | 522 | 523 | 524 | 525 | 526 | 527 | 528 | 529 | 530 | 531 | 532 | 533 | 534 | 535 | 536 | 537 | 538 | 539 | 540 | 541 | 542 | 543 | 544 | 545 | 546 | 547 | 548 | 549 | 550 | 551 | 552 | 553 | 554 | 555 | 556 | 557 | 558 | 559 | 560 | 561 | 562 | 563 | 564 | 565 | 566 | 567 | 568 | 569 | 570 | 571 | 572 | 573 | 574 | 575 | 576 | 577 | 578 | 579 | 580 | 581 | 582 | 583 | 584 | 585 | 586 | 587 | 588 | 589 | 590 | 591 | 592 | 593 | 594 | 595 | 596 | 597 | 598 | 599 | 600 | 601 | 602 | 603 | 604 | 605 | 606 | 607 | 608 | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621 | 622 | 623 | 624 | 625 | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642 | 643 | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 | 676 | 677 | 678 | 679 | 680 | 681 | 682 | 683 | 684 | 685 | 686 | 687 | 688 | 689 | 690 | 691 | 692 | 693 | 694 | 695 | 696 | 697 | 698 | 699 | 700 | 701 | 702 | 703 | 704 | 705 | 706 | 707 | 708 | 709 | 710 | 711 | 712 | 713 | 714 | 715 | 716 | 717 | 718 | 719 | 720 | 721 | 722 | 723 | 724 | 725 | 726 | 727 | 728 | 729 | 730 | 731 | 732 | 733 | 734 | 735 | 736 | 737 | 738 | 739 | 740 | 741 | 742 | 743 | 744 | 745 | 746 | 747 | 748 | 749 | 750 | 751 | 752 | 753 | 754 | 755 | 756 | 757 | 758 | 759 | 760 | 761 | 762 | 763 | 764 | 765 | 766 | 767 | 768 | 769 | 770 | 771 | 772 | 773 | 774 | 775 | 776 | 777 | 778 | 779 | 780 | 781 | 782 | 783 | 784 | 785 | 786 | 787 | 788 | 789 | 790 | 791 | 792 | 793 | 794 | 795 | 796 | 797 | 798 | 799 | 800 | 801 | 802 | 803 | 804 | 805 | 806 | 807 | 808 | 809 | 810 | 811 | 812 | 813 | 814 | 815 | 816 | 817 | 818 | 819 | 820 | 821 | 822 | 823 | 824 | 825 | 826 | 827 | 828 | 829 | 830 | 831 | 832 | 833 | 834 | 835 | 836 | 837 | 838 | 839 | 840 | 841 | 842 | 843 | 844 | 845 | 846 | 847 | 848 | 849 | 850 | 851 | 852 | 853 | 854 | 855 | 856 | 857 | 858 | 859 | 860 | 861 | 862 | 863 | 864 | 865 | 866 | 867 | 868 | 869 | 870 | 871 | 872 | 873 | 874 | 875 | 876 | 877 | 878 | 879 | 880 | 881 | 882 | 883 | 884 | 885 | 886 | 887 | 888 | 889 | 890 | 891 | 892 | 893 | 894 | 895 | 896 | 897 | 898 | 899 | 900 | 901 | 902 | 903 | 904 | 905 | 906 | 907 | 908 | 909 | 910 | 911 | 912 | 913 | 914 | 915 | 916 | 917 | 918 | 919 | 920 | 921 | 922 | 923 | 924 | 925 | 926 | 927 | 928 | 929 | 930 | 931 | 932 | 933 | 934 | 935 | 936 | 937 | 938 | 939 | 940 | 941 | 942 | 943 | 944 | 945 | 946 | 947 | 948 | 949 | 950 | 951 | 952 | 953 | 954 | 955 | 956 | 957 | 958 | 959 | 960 | 961 | 962 | 963 | 964 | 965 | 966 | 967 | 968 | 969 | 970 | 971 | 972 | 973 | 974 | 975 | 976 | 977 | 978 | 979 | 980 | 981 | 982 | 983 | 984 | 985 | 986 | 987 | 988 | 989 | 990 | 991 | 992 | 993 | 994 | 995 | 996 | 997 | 998 | 999 | 1000 |
|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----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|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----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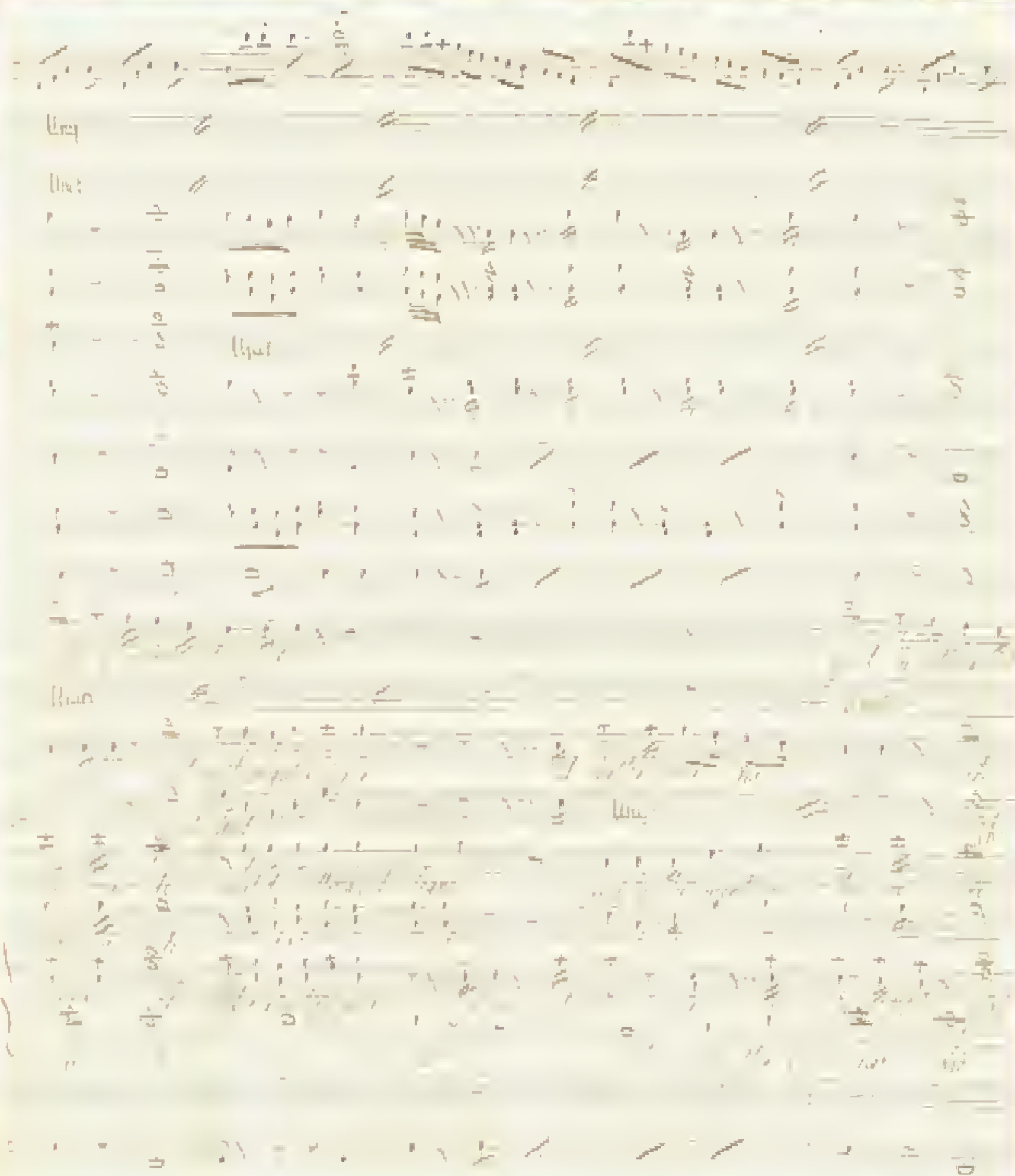
1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities related to the business. It emphasizes the need for transparency and accountability in financial reporting.

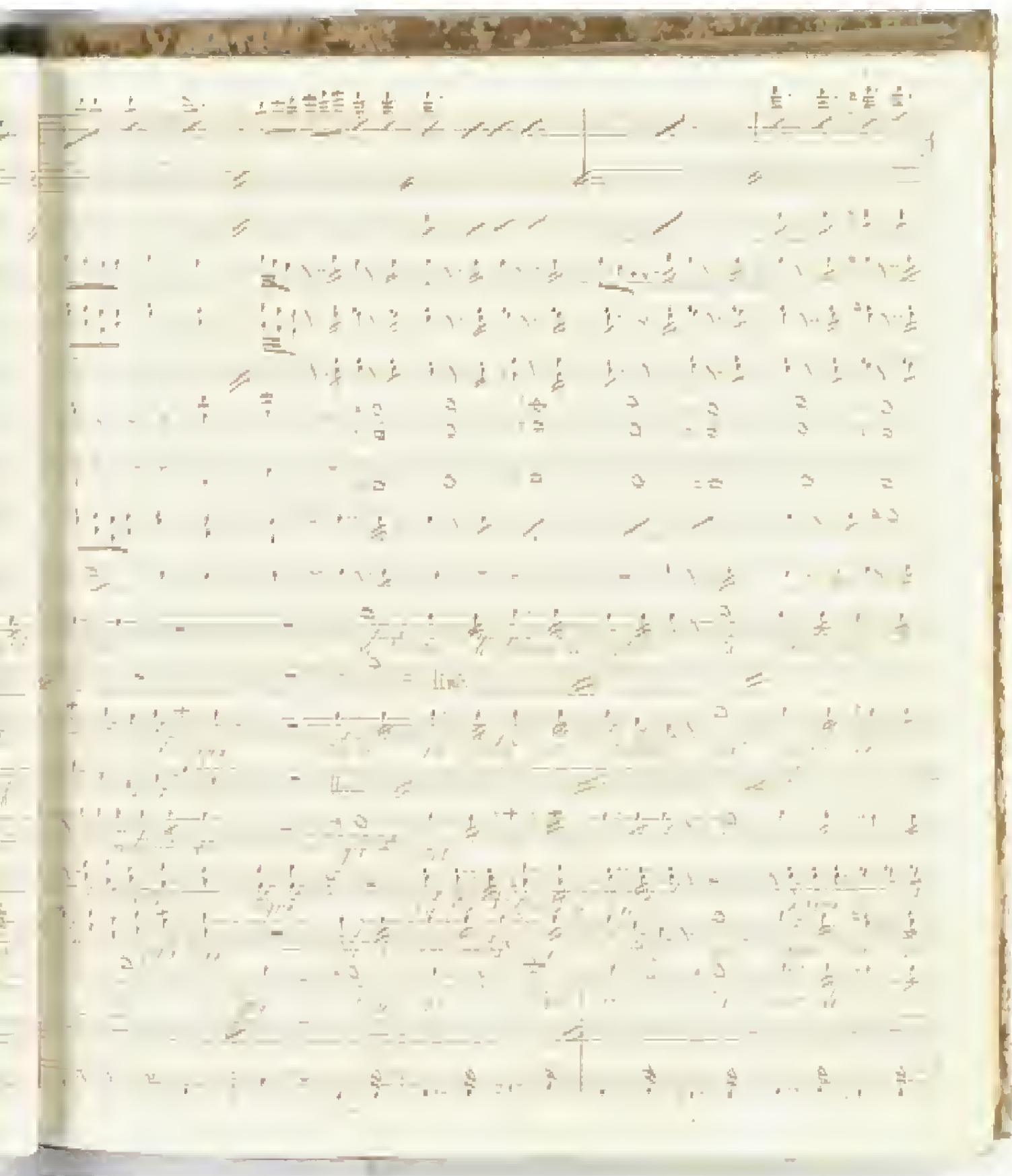
2. The second part outlines the various methods used to collect and analyze data, ensuring that the information gathered is reliable and valid. This includes both qualitative and quantitative approaches.

3. The third section details the results of the research, highlighting key findings and trends observed over time. It also addresses any limitations or challenges encountered during the study.

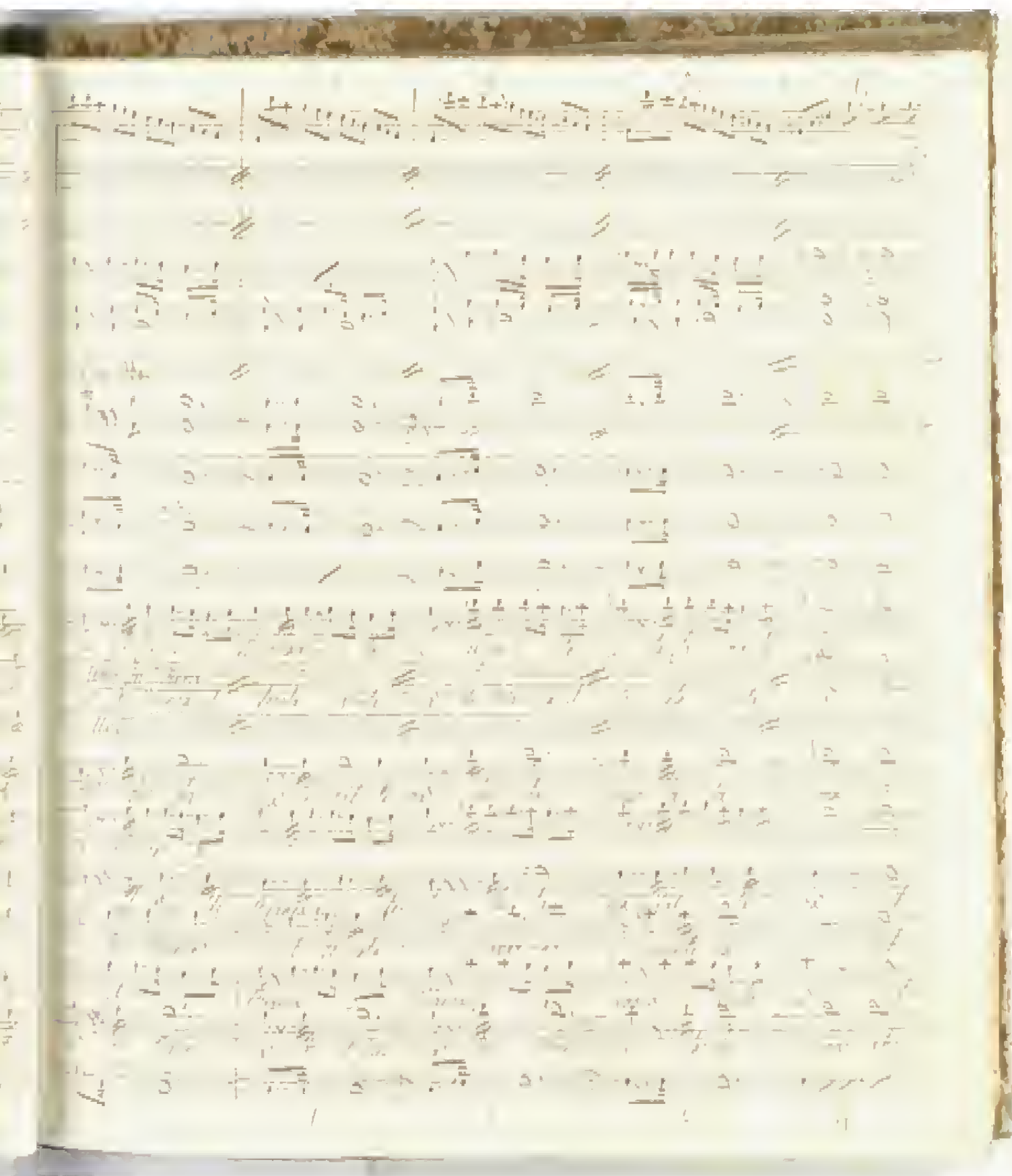
4. Finally, the conclusion summarizes the overall objectives and outcomes of the project, providing insights into future directions for further research and implementation.







Handwritten musical notation on a page from an old manuscript. The notation is written in a cursive script on a five-line staff. The page is divided into measures by vertical bar lines. The notation includes various notes, rests, and other musical symbols. The ink is dark, and the paper is aged and slightly discolored. The handwriting is fluid and characteristic of the period.



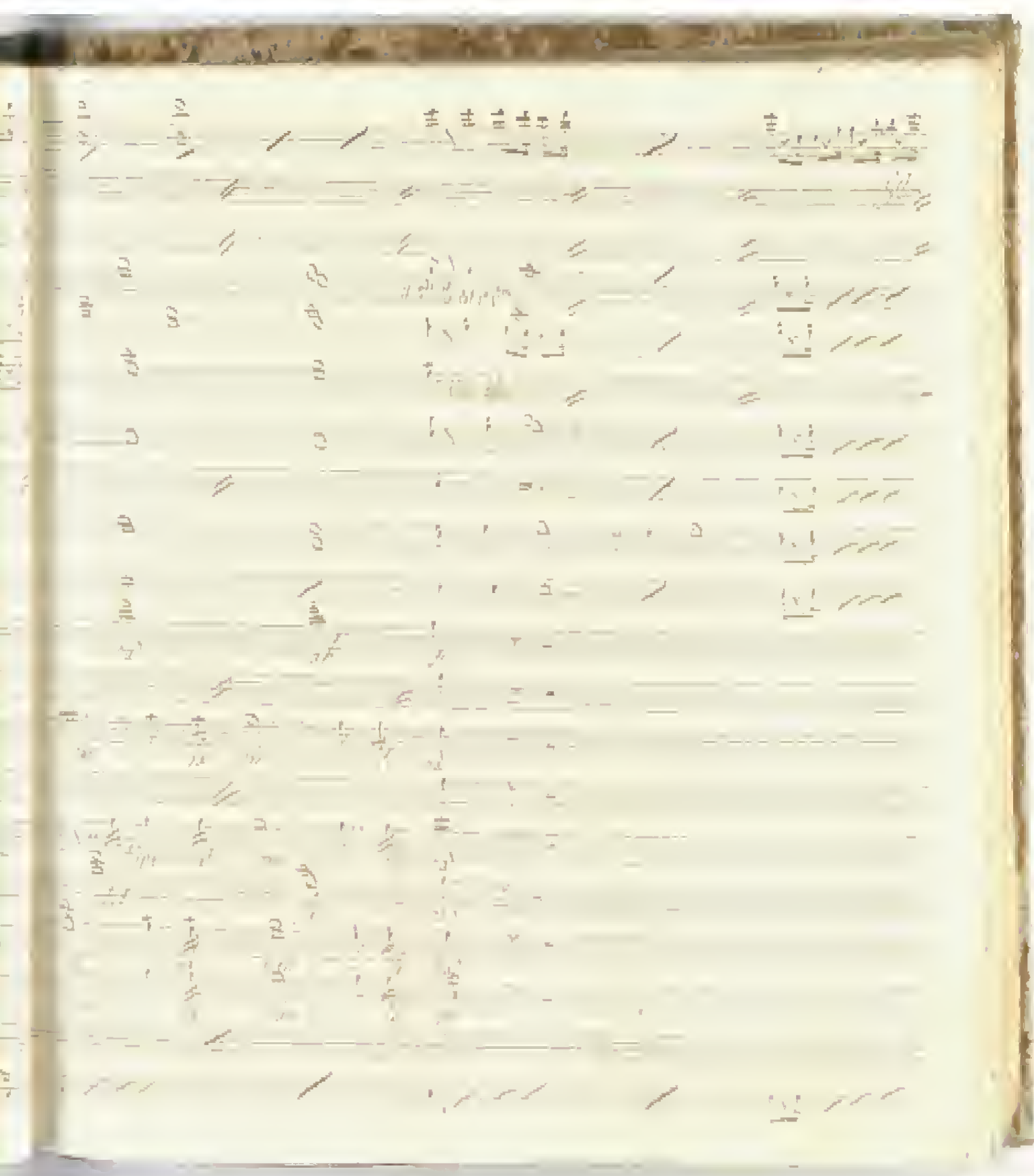
Handwritten musical notation at the top of the page, including a treble clef and a key signature of one sharp (F#).

Main body of handwritten musical notation on the page. It consists of multiple staves with notes, rests, and other musical symbols. The notation is dense and covers most of the page area.

Handwritten musical notation on the right edge of the page, partially visible and continuing from the previous page.

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as treble and bass clefs, time signatures (e.g., 2/4, 3/4), and notes with stems and beams. The paper shows signs of wear, including discoloration and faint smudges. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation is dense, with many notes and rests across the staves. The paper is slightly yellowed and has some faint smudges. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation is dense, with many notes and rests across the staves.



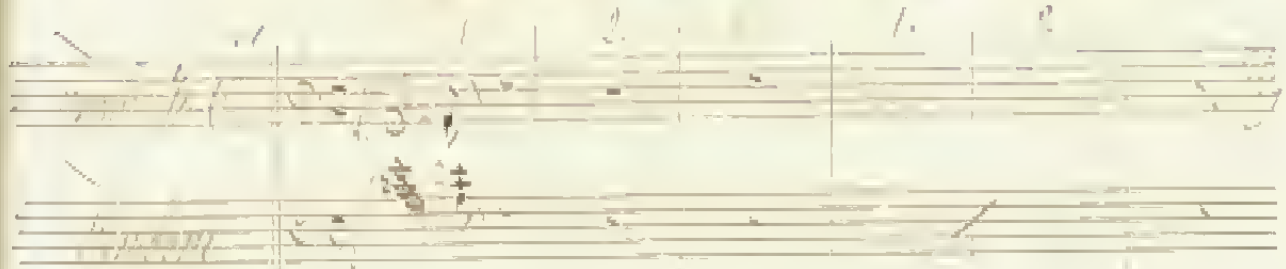
Handwritten musical notation on a staff, including notes and clefs.

Handwritten musical notation on a staff, including notes and clefs.

Handwritten musical notation on a staff, including notes and clefs.

Handwritten musical notation on a staff, including notes and clefs.

And. 2^{da} 4/4 tempo Alla fine 4/4



Handwritten musical score for two staves. The first staff contains notes with slurs and dynamic markings. The second staff contains notes with slurs and dynamic markings. The notation is in a historical style, possibly 18th or 19th century.

In poco rall.

Handwritten musical score for two staves. The first staff contains notes with slurs and dynamic markings. The second staff contains notes with slurs and dynamic markings. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score for two staves. The first staff contains notes with slurs and dynamic markings. The second staff contains notes with slurs and dynamic markings. The notation is in a historical style, possibly 18th or 19th century.

Allegro

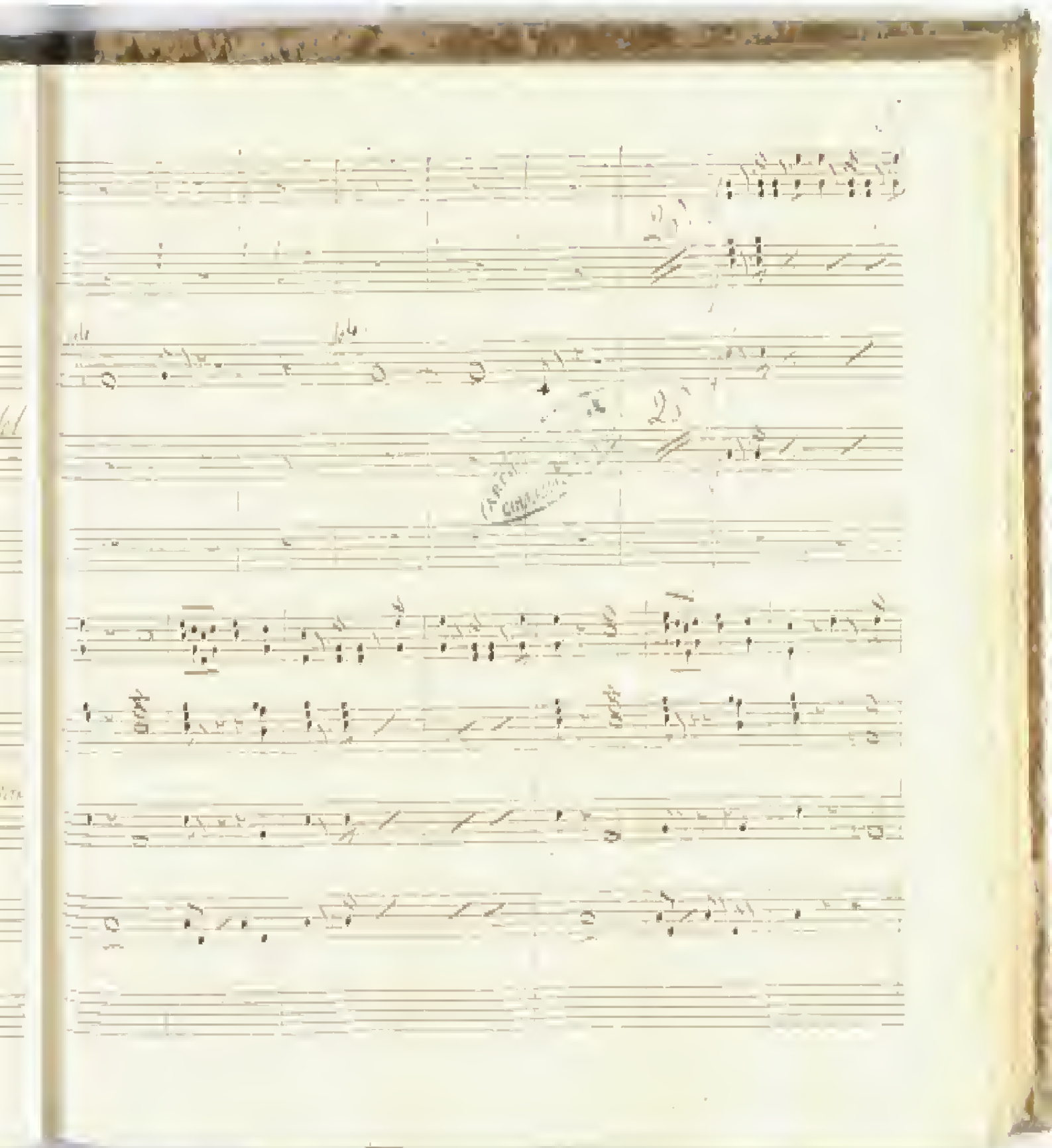
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several annotations in Italian: *Allegro* at the top right, *luti* on the second staff, *Ilmo* on the third staff, *Ilmo* on the fourth staff, *Ilmo* on the fifth staff, *Ilmo* on the sixth staff, *Ilmo* on the seventh staff, *Ilmo* on the eighth staff, *Ilmo* on the ninth staff, and *Ilmo* on the tenth staff. The score is written in a cursive hand and appears to be a manuscript.

Andante

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings. A double bar line is present on the second staff. The handwriting is in ink and appears to be from a 19th-century manuscript.

Allegro

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings. A double bar line is present on the second staff. The handwriting is in ink and appears to be from a 19th-century manuscript.

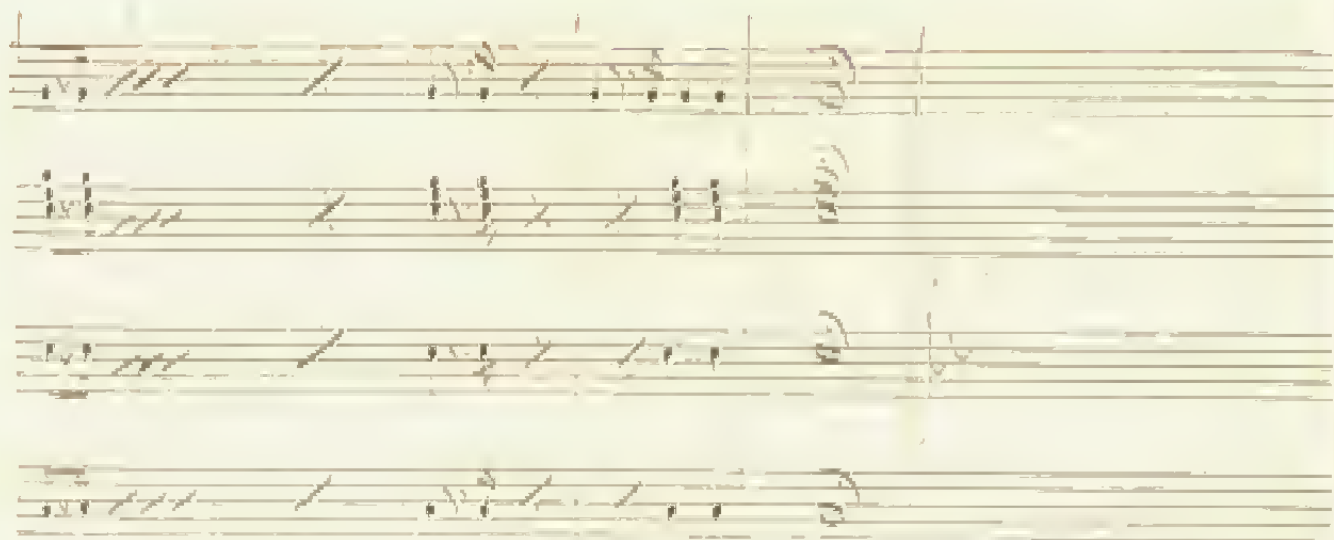




Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The score is divided into measures by vertical bar lines, and there are several systems of staves. The handwriting is in ink, and the paper shows signs of age and wear.

Key features of the notation include:

- Multiple systems of staves, with some staves containing notes and others containing rests or dynamic markings.
- Dynamic markings such as *pp* and *ff* are visible, indicating changes in volume.
- The notation includes various musical symbols, including clefs, notes, rests, and bar lines.
- There are some handwritten annotations and corrections, such as "pp" and "ff", which are written above the staves.



Capo Terzetta

Contra Altus Tenor Bass

Soprano

Alto

Tenor

Bass



Handwritten musical score on aged paper. The page features ten staves. The first four staves contain musical notation, including notes, rests, and bar lines. The fifth staff is empty. The sixth staff contains a vocal line with lyrics in Italian: *Io ti del li verso alla gioia i miei cari desponi o figlia io pia. Alf*. The seventh staff is empty. The eighth staff contains musical notation, including notes and rests. The paper is aged and shows some staining.

17^{da} Ste. masso

Steffo

Handwritten musical notation on ten staves. The first three staves contain notes and rests. The remaining seven staves are empty.

Re

vi

la intonata. gata lu larai. D. Manno. Quasi. di varez

Steffo

Steffo

Handwritten musical notation on two staves.

Allegro

rit.

rit.

10.

il cuore cor mio dal tempo tempo l'amo deb: non quando lo accerco .

Allegro

p

rit.

Solo *Tempo*

per *deh per donna mia*

ignora *figlia e chi* *io fui a te per me*

Andante

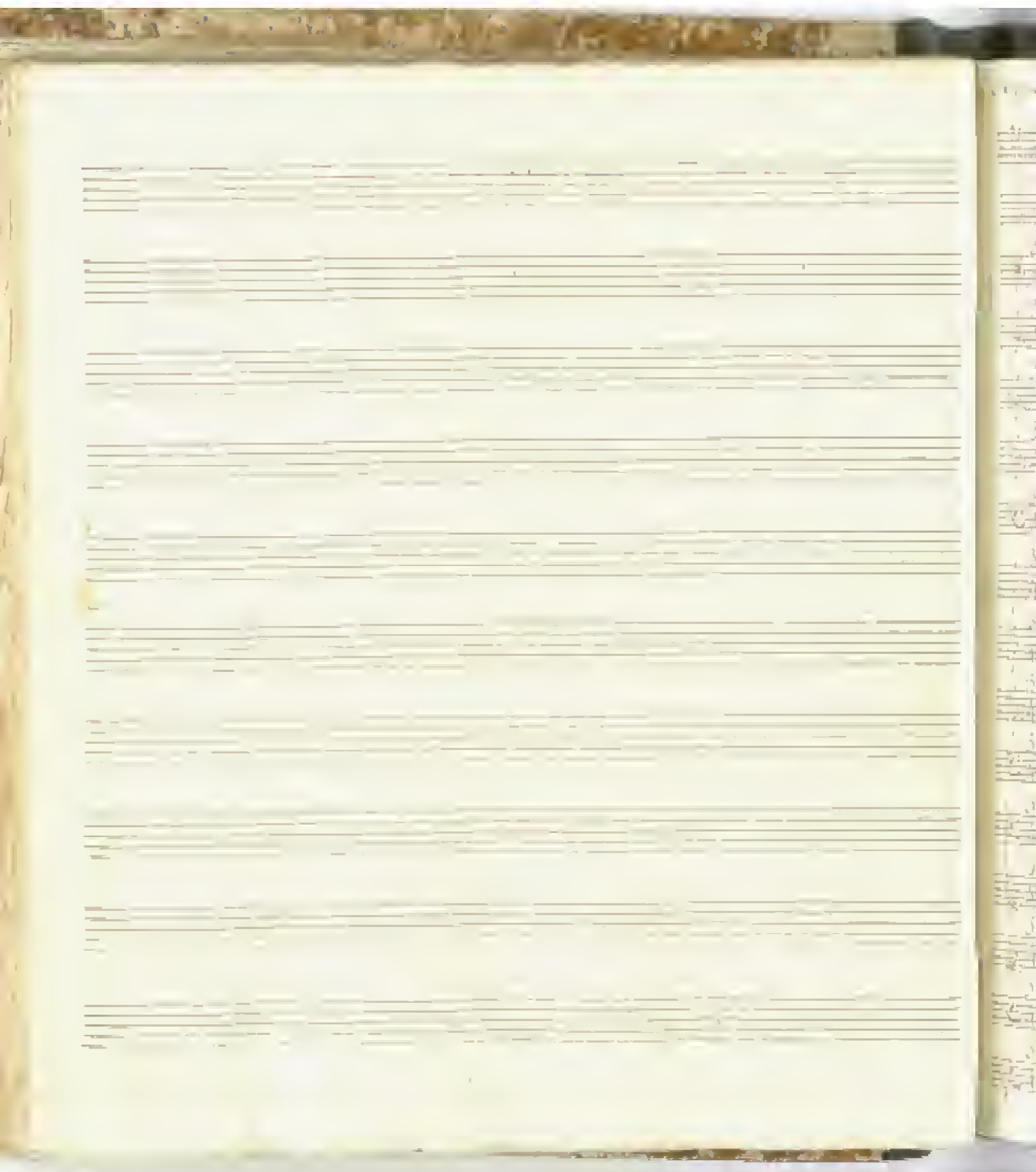
Allo

Lento

le perle d'oro.

non si riflettevano

Allo



100. 100. Coro Solo comune. 100.

This is a handwritten musical score on aged, yellowed paper. The score is written in ink and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by labels written in the left margin. The first section is labeled 'Coro Solo comune' and includes a '100.' at the beginning. The second section is labeled '1^a Col 8^{mo} 2^{da} Col'. The third section is labeled '2^a Col 8^{mo} 2^{da} Col'. The fourth section is labeled '3^a Col 8^{mo} 2^{da} Col'. The fifth section is labeled '4^a Col 8^{mo} 2^{da} Col'. The sixth section is labeled '5^a Col 8^{mo} 2^{da} Col'. The seventh section is labeled '6^a Col 8^{mo} 2^{da} Col'. The eighth section is labeled '7^a Col 8^{mo} 2^{da} Col'. The ninth section is labeled '8^a Col 8^{mo} 2^{da} Col'. The tenth section is labeled '9^a Col 8^{mo} 2^{da} Col'. The eleventh section is labeled '10^a Col 8^{mo} 2^{da} Col'. The twelfth section is labeled '11^a Col 8^{mo} 2^{da} Col'. The thirteenth section is labeled '12^a Col 8^{mo} 2^{da} Col'. The fourteenth section is labeled '13^a Col 8^{mo} 2^{da} Col'. The fifteenth section is labeled '14^a Col 8^{mo} 2^{da} Col'. The sixteenth section is labeled '15^a Col 8^{mo} 2^{da} Col'. The score is written in a style typical of 18th or 19th-century musical notation.

Coro Solo comune. 100.

1^a Col 8^{mo} 2^{da} Col

2^a Col 8^{mo} 2^{da} Col

3^a Col 8^{mo} 2^{da} Col

4^a Col 8^{mo} 2^{da} Col

5^a Col 8^{mo} 2^{da} Col

6^a Col 8^{mo} 2^{da} Col

7^a Col 8^{mo} 2^{da} Col

8^a Col 8^{mo} 2^{da} Col

9^a Col 8^{mo} 2^{da} Col

10^a Col 8^{mo} 2^{da} Col

11^a Col 8^{mo} 2^{da} Col

12^a Col 8^{mo} 2^{da} Col

13^a Col 8^{mo} 2^{da} Col

14^a Col 8^{mo} 2^{da} Col

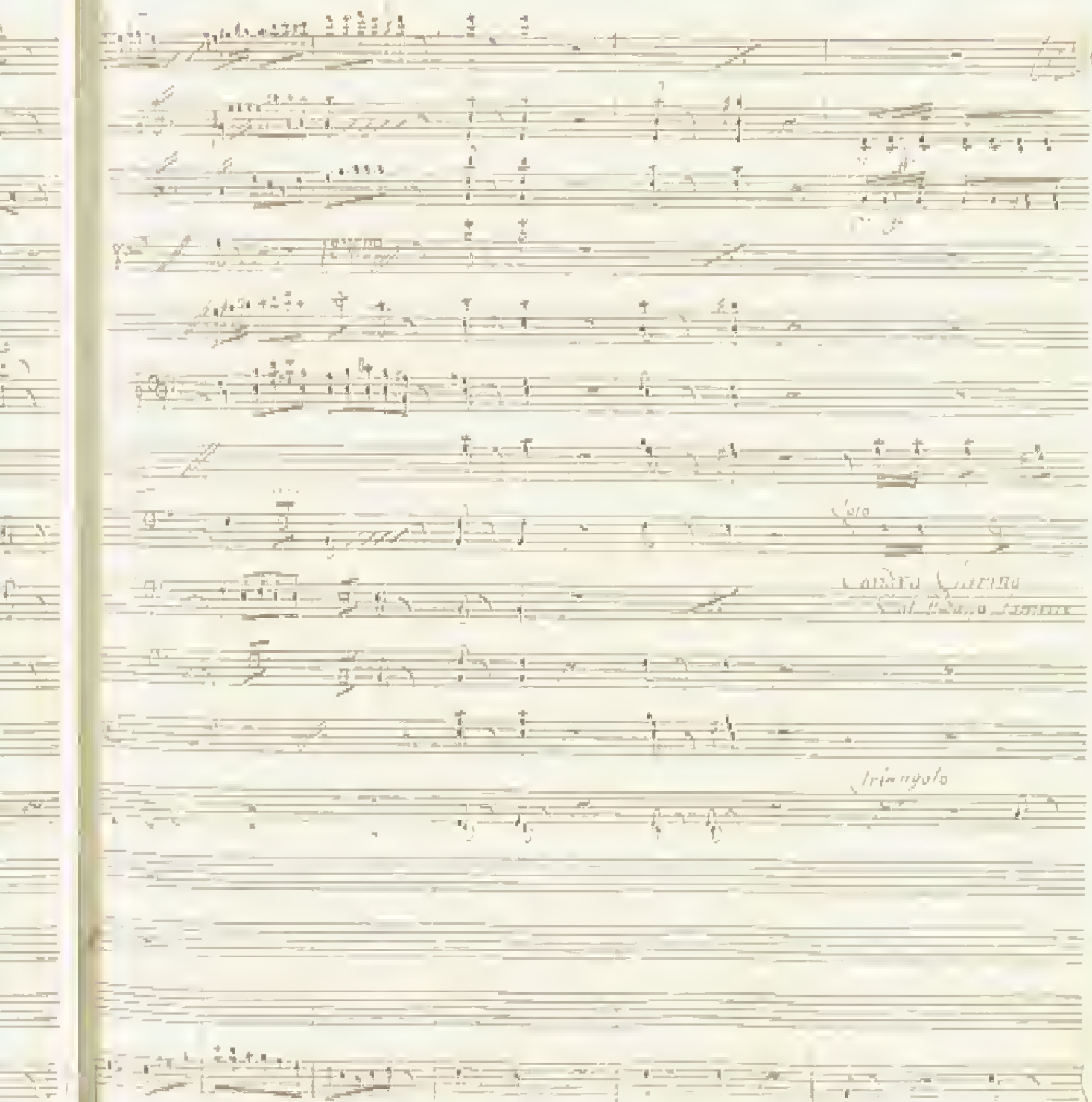
15^a Col 8^{mo} 2^{da} Col

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings. The lyrics are written in a cursive script, likely Italian, and are interspersed with the musical staves.

Key markings and lyrics visible include:

- Andante* (written above the staff)
- Allegro* (written above the staff)
- Fin* (written below the staff)
- Contra Tenor* (written below the staff)
- Allegro* (written below the staff)

The score is written on a system of staves, with the lyrics written below the staves. The paper shows signs of age, including discoloration and wear along the edges.



Handwritten musical score on aged paper. The score consists of multiple staves with musical notation, including notes, rests, and clefs. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of age, including discoloration and some staining.

Handwritten text below the staves includes:

Violino

Violoncello

M. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The lyrics are:

gli
ra impiegar
al fine an
der di fell'incora
a er bit

The score includes various musical symbols, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The paper shows signs of age, including discoloration and some staining.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, the middle for the piano accompaniment, and the bottom for the guitar. The music is in 3/4 time and G major. The lyrics 'The Rose Tree' are written below the voice staff. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The handwriting is in ink on aged paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two systems of five-line staves. The top system contains the vocal melody, and the bottom system contains the piano accompaniment. The music is in G major, indicated by one sharp (F#) on the key signature. The time signature is 2/4. The melody is simple and catchy, with a few trills and grace notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The handwriting is in dark ink on aged, slightly yellowed paper.

ma' to si co lo ri si co lo ri più toge giglio
 ma' to si co lo ri più va go gigli mai non pie

[illegible]

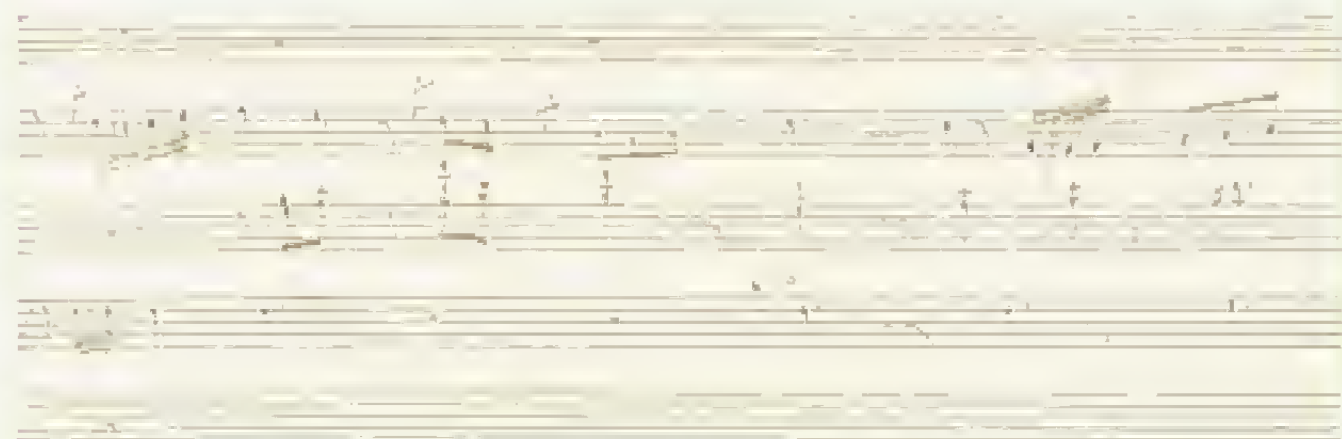
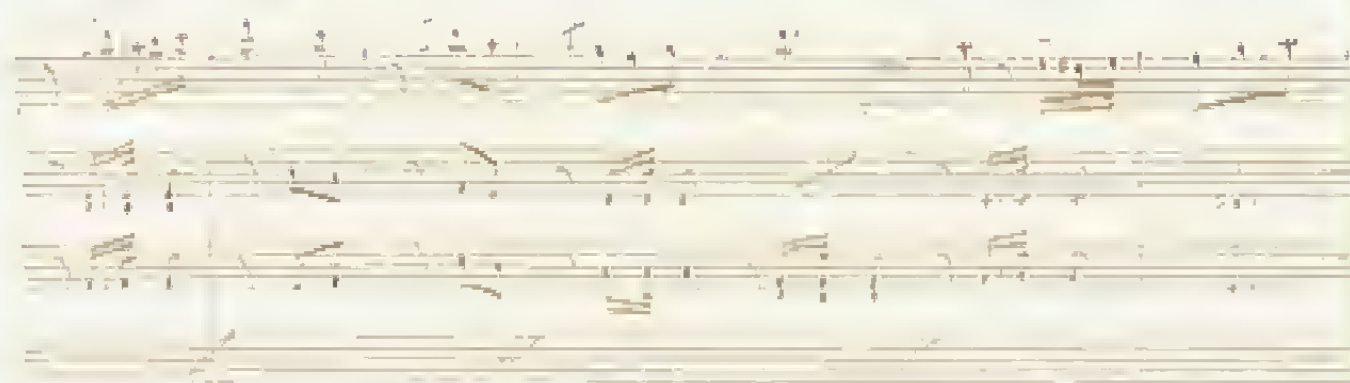
Handwritten musical notation on staves. Includes a treble clef and a key signature of one sharp (F#). The notation is somewhat faded and includes some markings that appear to be "H^o" and "C^o".

Handwritten musical notation on staves. Includes a treble clef and a key signature of one sharp (F#). The notation is somewhat faded and includes some markings that appear to be "H^o" and "C^o".

Handwritten musical notation on staves. Includes a treble clef and a key signature of one sharp (F#). The notation is somewhat faded and includes some markings that appear to be "H^o" and "C^o".

Handwritten musical notation on staves. Includes a treble clef and a key signature of one sharp (F#). The notation is somewhat faded and includes some markings that appear to be "H^o" and "C^o".





l'au- rora non è bella co- sì . main- ten-
ni l'au- rora





Conte d'Arcole

rom.

fin

francobari

l'air

de re voi vin cest.

quel

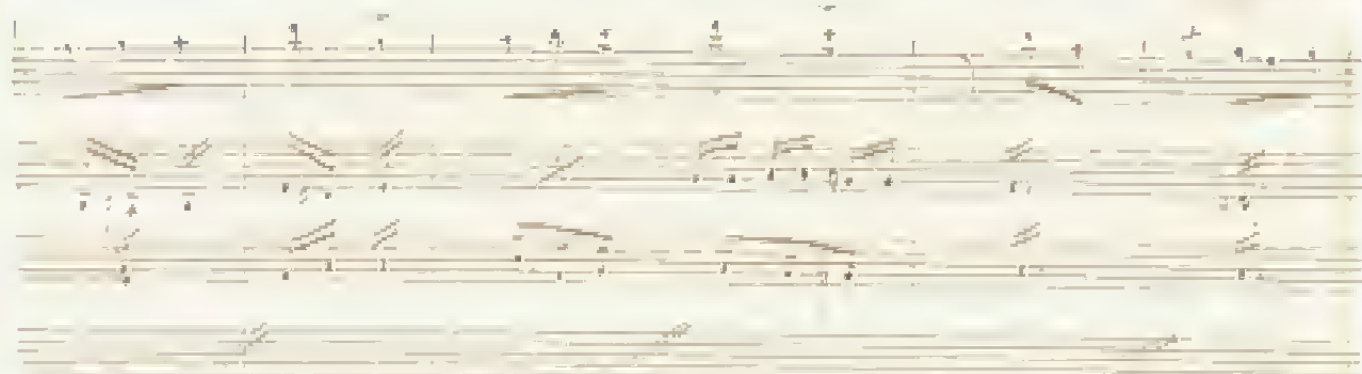
gigle

non e'

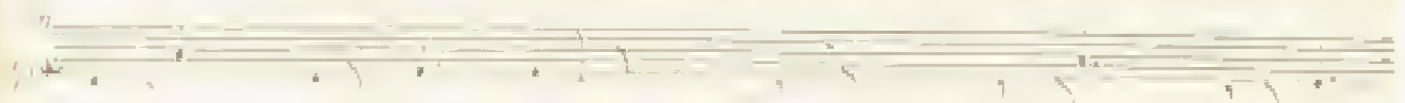
voi vin cest.

quel

gigle



Andante



Andante
bella l'au rore ah non e bella non e bella co



no. 1770

Handwritten musical score on aged paper. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. Some staves have handwritten annotations or corrections. The paper shows signs of age, including yellowing and some staining.

Staves 1-15:

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 2: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 3: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 4: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 5: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 6: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 7: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 8: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 9: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 10: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 11: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 12: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 13: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 14: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.
- Staff 15: Treble clef, key signature of one sharp (F#), time signature of 4/4. Contains a few notes and rests.

Lyrics (Staff 14):

si elmer vii nouga lo



la mi- na e cogli cor ma più presa di le i più veggosa
più pre sta di più veggosa

regina di te la regina ogni con più vago fier mai non si è ne no
la regina la regina mai non fier ah no ah

Handwritten musical score on aged paper. The page contains approximately 15 staves. The notation is in a historical style, featuring various clefs (soprano, alto, tenor, bass) and time signatures. The lyrics are written in a cursive script below the staves. The text is partially obscured by the binding of the book.

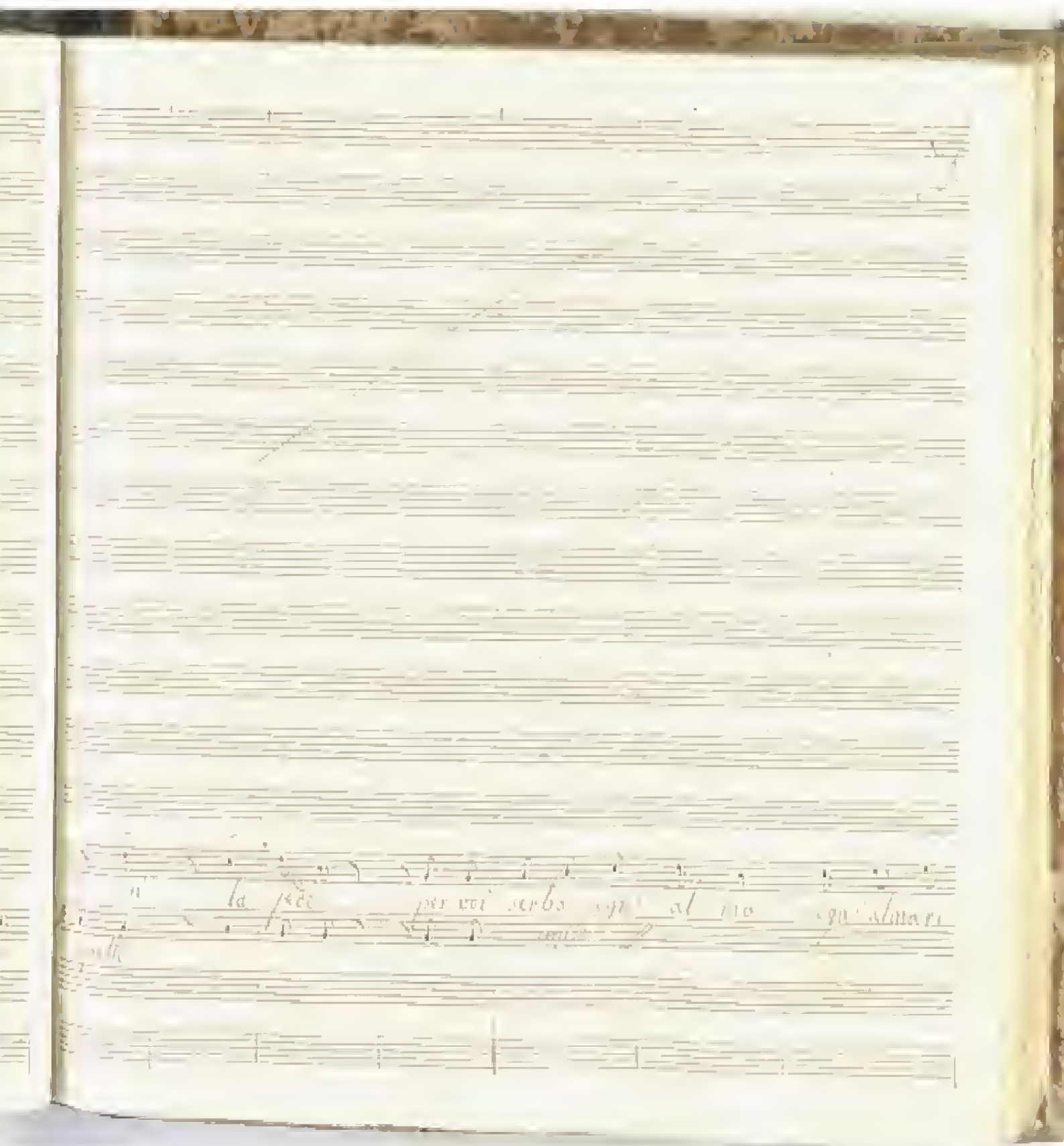
Lyrics (from bottom staves):

con-
vi-
pa-
lari
e-
ni-
m-
la-
ri



Handwritten musical score on aged paper. The page features ten staves. The bottom two staves contain handwritten musical notation and lyrics in Italian. The lyrics are: "apri alma nel pet to el ri quello il ri - quello il ri - quello il ri".

apri alma nel pet to el ri quello il ri - quello
il ri - quello il ri



"

la pcc

per uti serbs yn

al mo

qu'almari

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The text includes the words "peti", "si la", "amor", "ah", "la", "mor", and "ah". The paper shows signs of wear, including creases and discoloration.

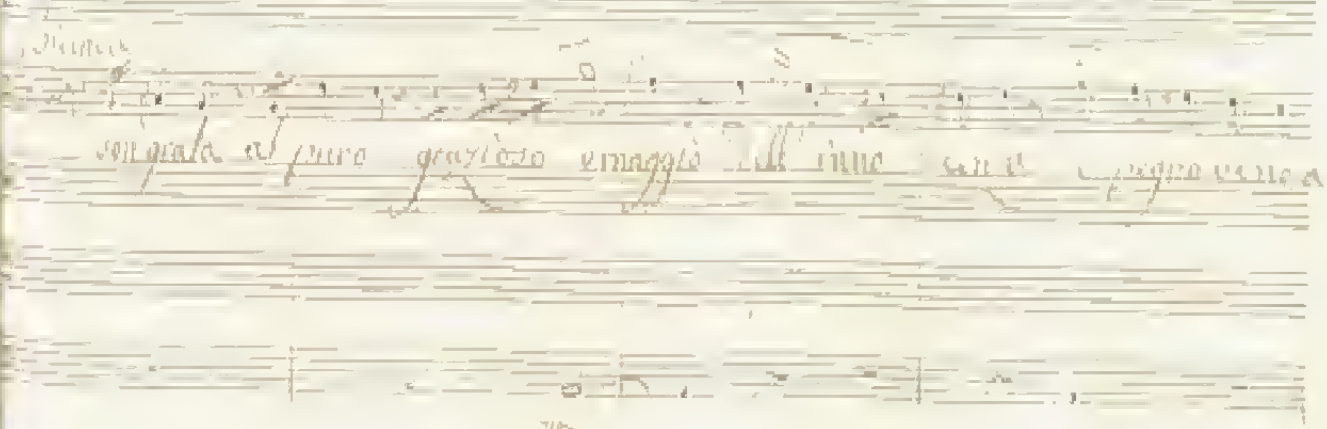
peti si la amor ah si la mor ah

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *dim* (diminuendo). The lyrics are written in a cursive script, appearing to be in French or Italian. The score is organized into systems, with some staves containing multiple measures of music. The paper shows signs of wear, including discoloration and faint smudges.

Lyrics visible on the page:

la - mor la fe de la mor



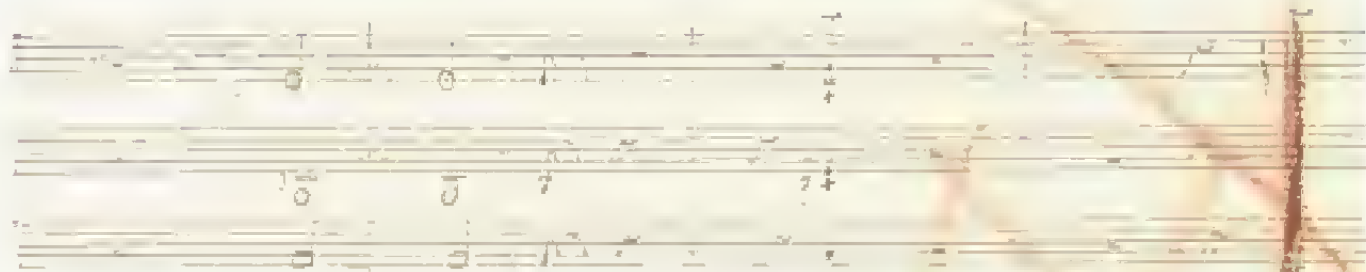


And. no. 10

Handwritten musical score for the first system. It includes staves for Flute (Flauto), Violin (Violino), and Cello/Double Bass (Violoncello). The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The Flute part has a treble clef and a key signature of one flat. The Violin and Cello/Double Bass parts have treble and bass clefs respectively, with a key signature of one flat. The music is written in a single system, with the Flute part on the top staff, Violin on the middle staff, and Cello/Double Bass on the bottom staff.

Handwritten musical score for the second system. It includes staves for Flute (Flauto), Violin (Violino), and Cello/Double Bass (Violoncello). The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The Flute part has a treble clef and a key signature of one flat. The Violin and Cello/Double Bass parts have treble and bass clefs respectively, with a key signature of one flat. The music is written in a single system, with the Flute part on the top staff, Violin on the middle staff, and Cello/Double Bass on the bottom staff.





lo ne' liguri lo ho cavi quel per tener navi oh mie vi letto curando





Handwritten musical score on aged paper, featuring multiple staves with musical notation and some text.

The score is written on approximately 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several instances of musical notation that appear to be crossed out or heavily scribbled over, particularly in the middle section of the page.

Handwritten text is visible in the lower right quadrant, possibly indicating a section title or a performance instruction:

la pro' sembler si que...

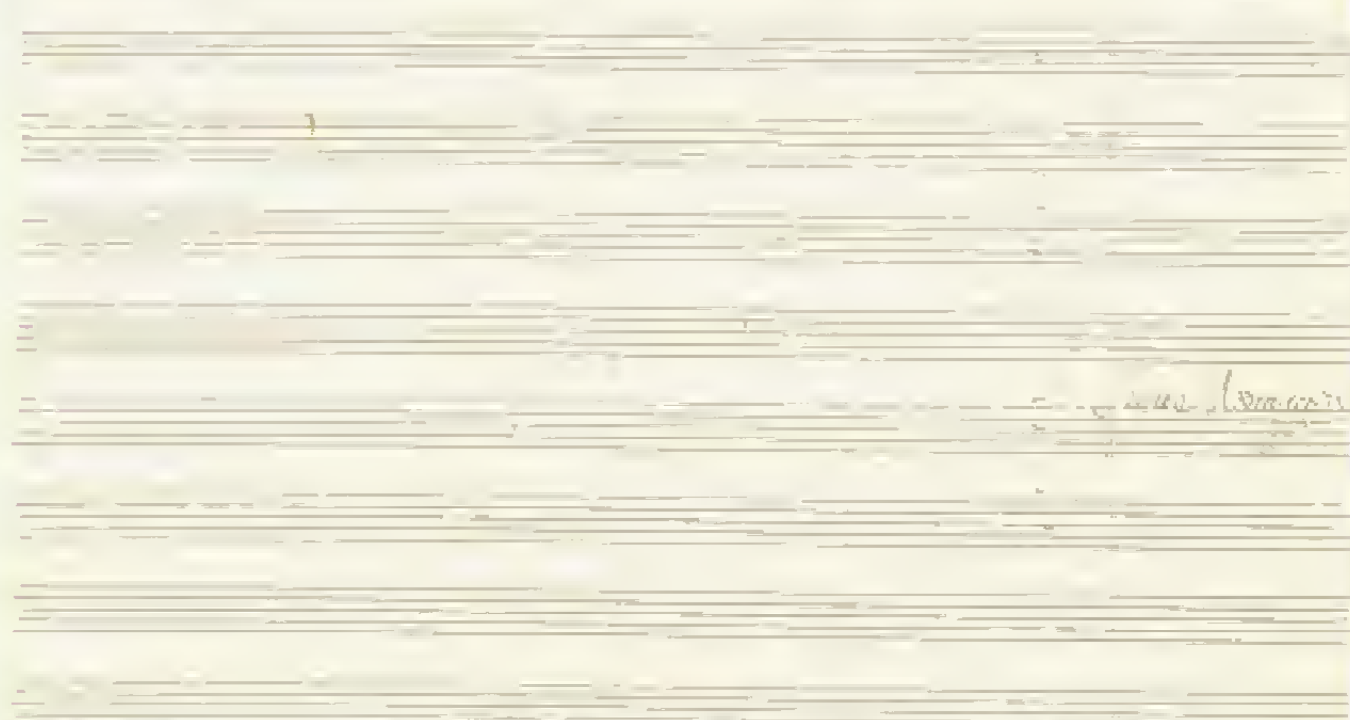
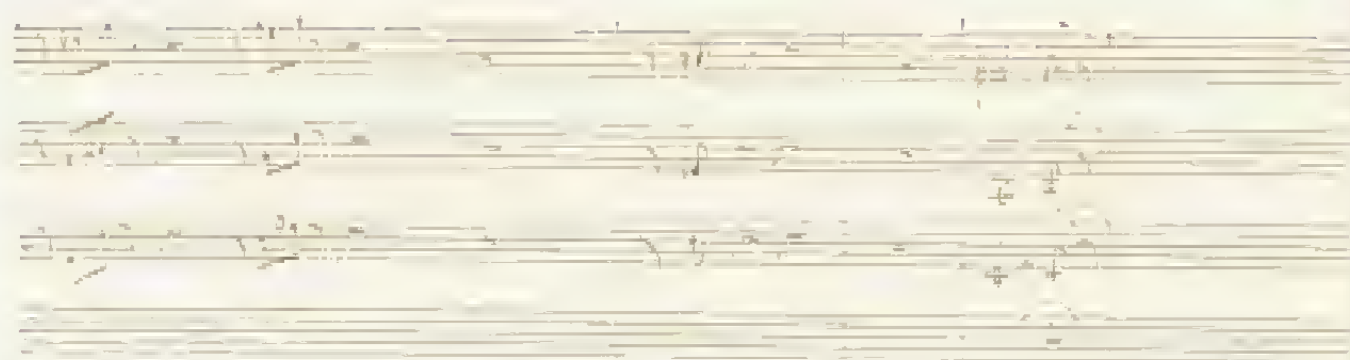
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script below the staves.

quei q' am
nel a. l'aria along gio cospunter luna
L. quel rap. a/

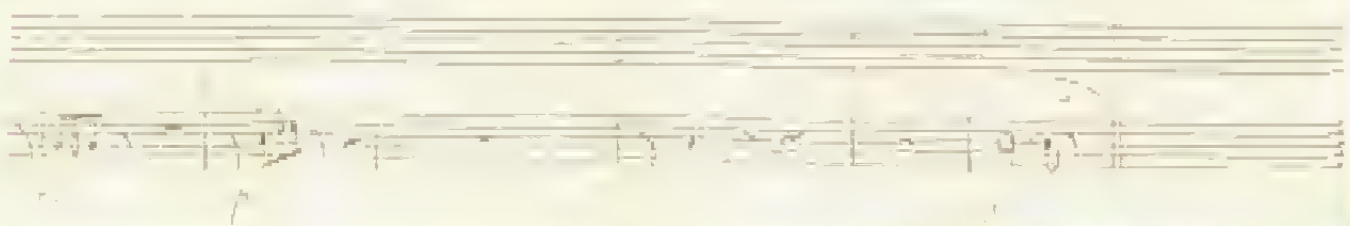
Handwritten musical score on aged paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are some markings above the staves that appear to be "Cantabile" and "Allegretto". The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.

meno nella canzone dell'Orto a detto pin per prava que unisime





ad. m. n. a. f. c. i. t. a *mi conforla e guero a guero*



And Masso

Samanea Samanea

Violini

Viola

Flauto

Oboe

Clarinetto

Fagotto

Tromba

Corno

Violoncelli

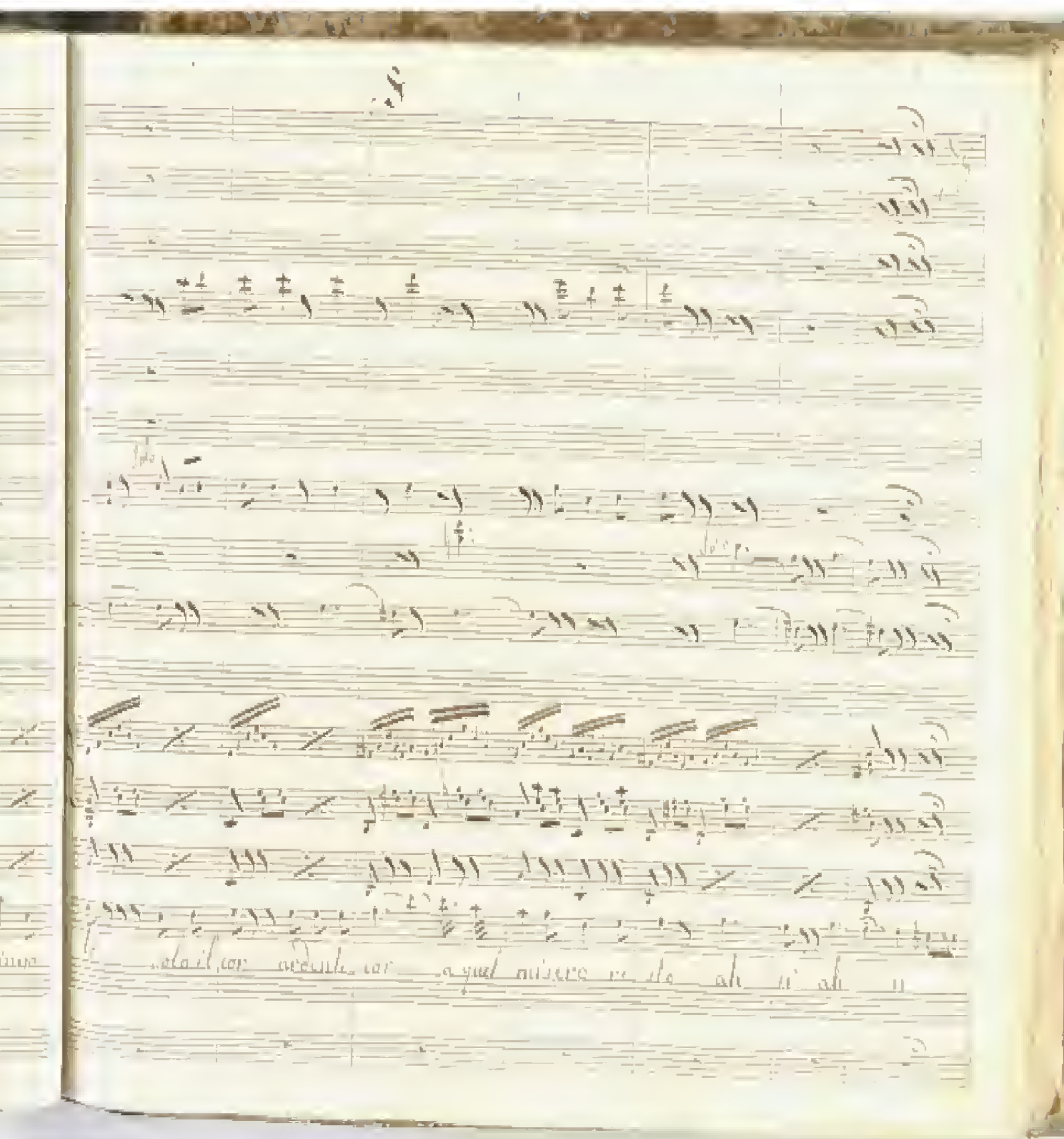
Contrabbasso

Handwritten musical score on aged paper. The score includes staves for various instruments and voices, with musical notation and lyrics in Italian. The instruments listed on the left are Flauto (Flute), Oboe, Clarinet, and Violoncello (Cello). The lyrics are written below the vocal staves.

Flauto
Oboe
Clarinet
Violoncello

Allegro
Allegro
Allegro
Allegro

Forse per un momento per sé di tutto all'ente ino che di tutto all'ente ino



etait, car accablé car a quel misere m'eto ah ii ah ii

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation is in a historical style, featuring various note values, rests, and clefs. Some staves contain lyrics written in a cursive hand. The paper shows signs of wear, including creases and discoloration. The overall layout is typical of a manuscript page from the 18th or 19th century.

Handwritten musical score on aged paper. The score includes multiple staves with musical notation and lyrics. The lyrics are written in a cursive hand and include the phrase: "ah... e... per lo... la... per... a... un... a... un... a...".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The ink is dark and the paper shows signs of age.

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The ink is dark and the paper shows signs of age.

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The ink is dark and the paper shows signs of age.

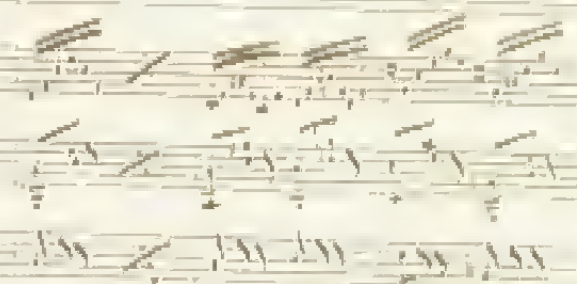
Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The ink is dark and the paper shows signs of age.

Handwritten lyrics in Italian: *via per lo / ois a me / 1^o forte amere amere angist / no c.*

Come prima Cui la m. battuta.

vego oggi la videri un

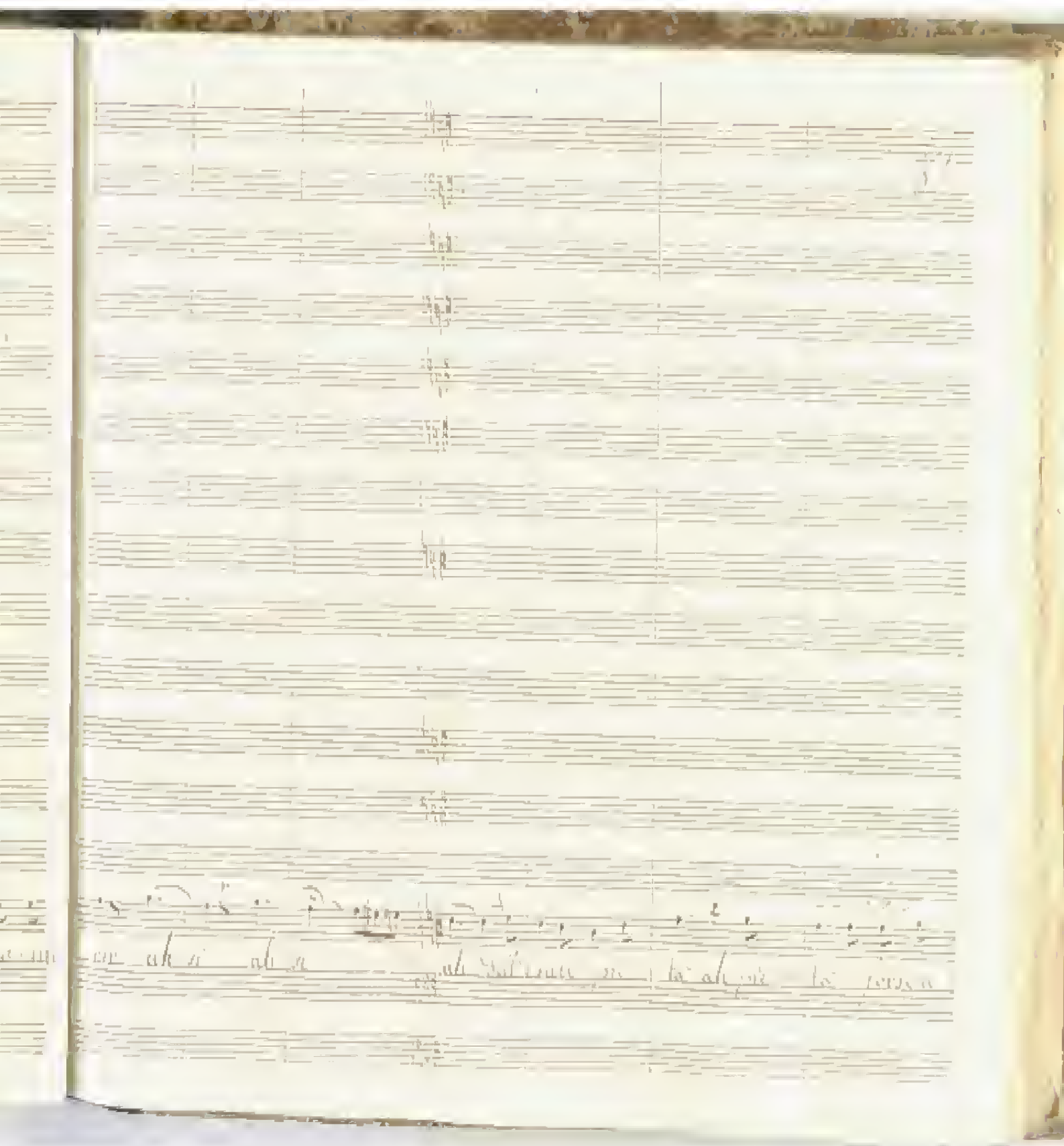
Col luto



si nuovi palpiti pro-ve-vo oh nuovi palpiti pro-ve-vo l'ide-re ma non e se mi in a

W. Ballade
Vol. 8

fa ma di ce mic ah non lase mai tantouper ame. Vener vola me



Handwritten musical score on aged paper, featuring multiple staves. The score is crossed out with a large red 'X' and contains faint, illegible handwritten text and musical notation. The notation includes notes, rests, and bar lines, but the specific details are obscured by the red ink and fading. The paper shows signs of age, including yellowing and some staining.

all^o

1^{ma}

2^a

A handwritten musical score on aged, yellowed paper. The score is written on ten staves. A large, hand-drawn red 'X' is superimposed over the entire page, crossing from the top left to the bottom right and from the top right to the bottom left. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

... e in quel giorno chi

all^o

Tempo allegretto

Handwritten musical score for a symphony or concerto, featuring multiple staves with various musical notations, including notes, rests, and dynamic markings. The score is written in ink on aged paper. The first staff is labeled *Tempo allegretto*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *forte* and *meno*. The score is organized into measures by vertical bar lines. The handwriting is elegant and characteristic of the 19th century. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score for a symphony or concerto, featuring multiple staves with various musical notations, including notes, rests, and dynamic markings. The score is written in ink on aged paper. The first staff is labeled *Tempo allegretto*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *forte* and *meno*. The score is organized into measures by vertical bar lines. The handwriting is elegant and characteristic of the 19th century. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on a page with 11 staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The word "Cello" is written in the middle of the page, below the fifth staff.

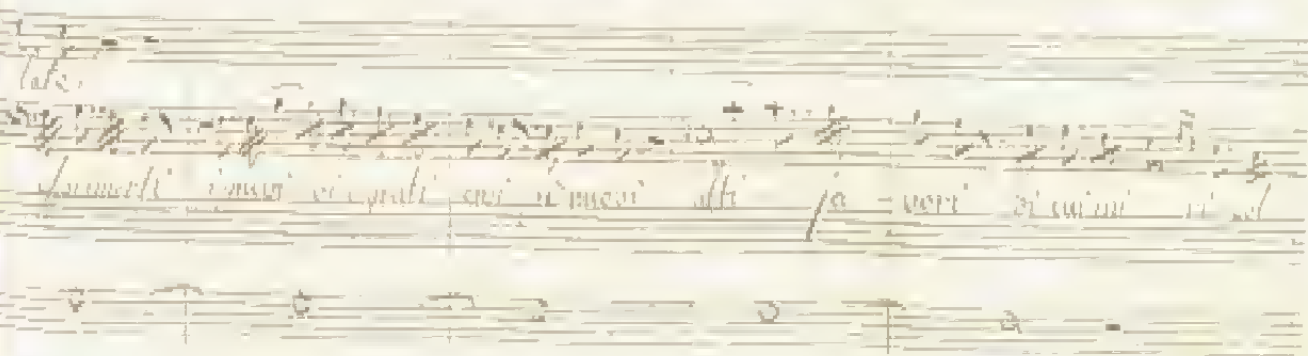
Handwritten musical score on a page with 11 staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The word "Cello" is written in the middle of the page, below the fifth staff.

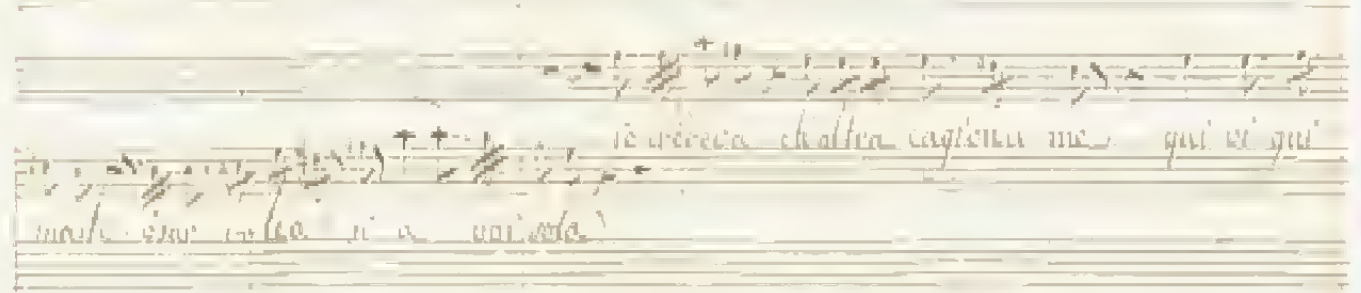
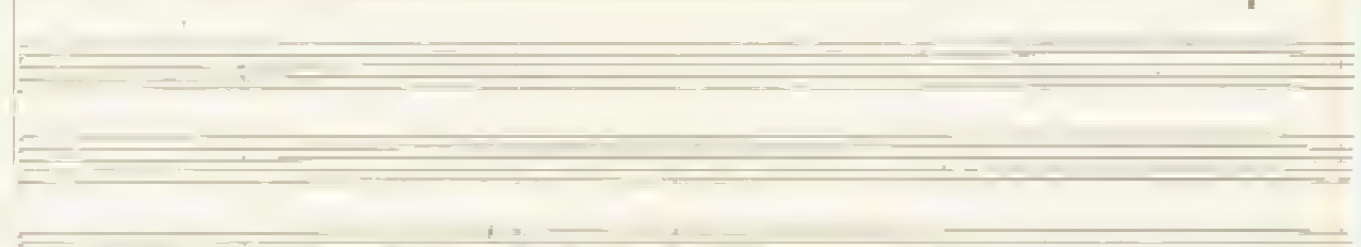
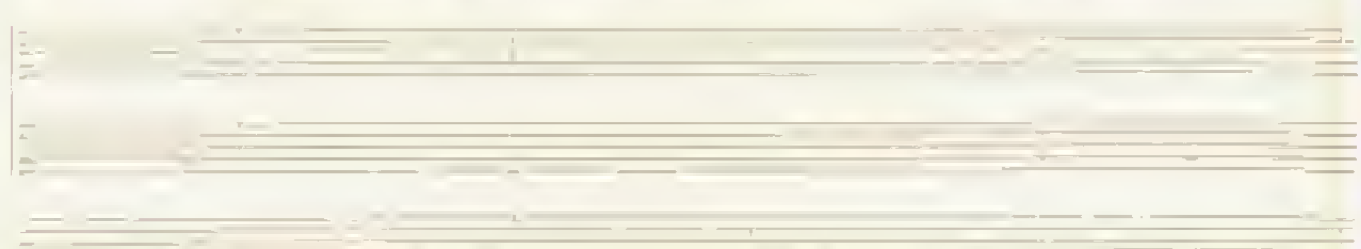
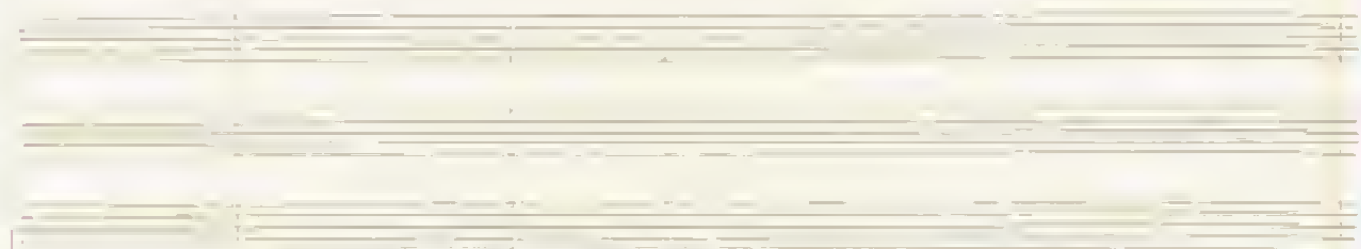
Handwritten musical score on aged paper. The score consists of ten staves. The first three staves contain musical notation. The fourth through seventh staves are empty. The eighth staff contains a vocal line with lyrics in French. The ninth and tenth staves contain musical notation.

Lyrics (French):
yeux de manes...
c'est la nuit de dimanche...
privé de la nature de volants...
c'est la nuit de dimanche...
c'est la nuit de dimanche...



Handwritten text, possibly a signature or a date, written in a cursive script. It appears to be "CANTUO 10/10/18" or similar, with some additional markings below it.





rit.

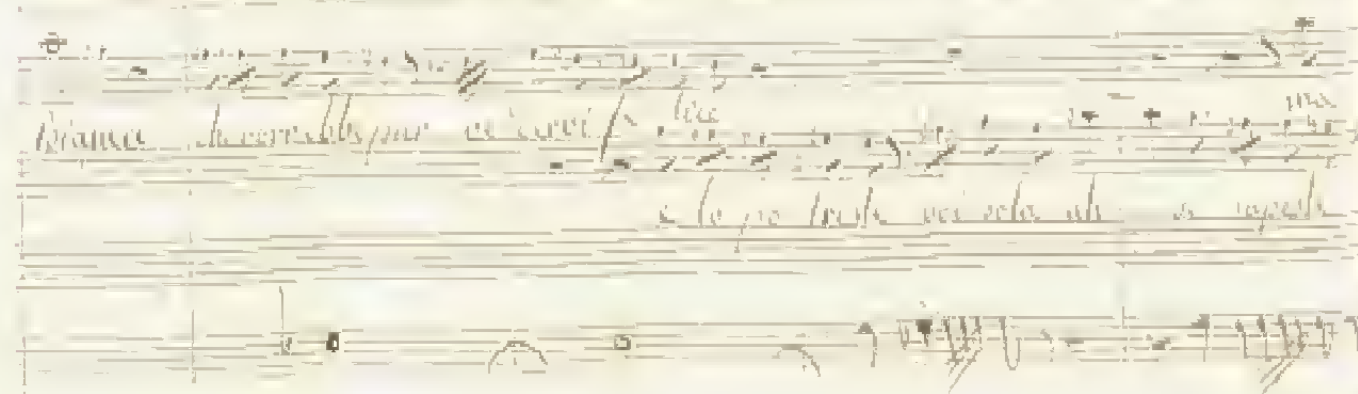


non quale melodia alla figlia di lui duci prestare a

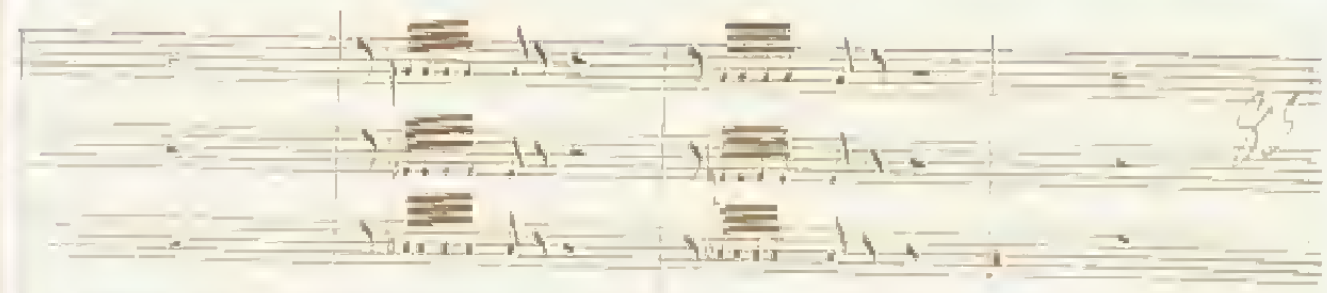
altri

resto

Musical notation: a staff with a treble clef and a series of notes, possibly representing a melody or a specific rhythmic pattern.



35



vi sembrate agi- tato la cagnon.

il sono e quanto l'una l'altro

Handwritten musical notation on two staves, continuing the style of the first section with rhythmic patterns and some notes.

canto col canto

All. vivace

Con Choro & Soprano

umale

arce

mi se ro

All. vivace

mo ah e lomo

canto col canto

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten annotations in Italian, including "con la forza dei piedi" and "tutti discorrono quasi alman". The paper shows signs of wear and discoloration.

comp



tempo

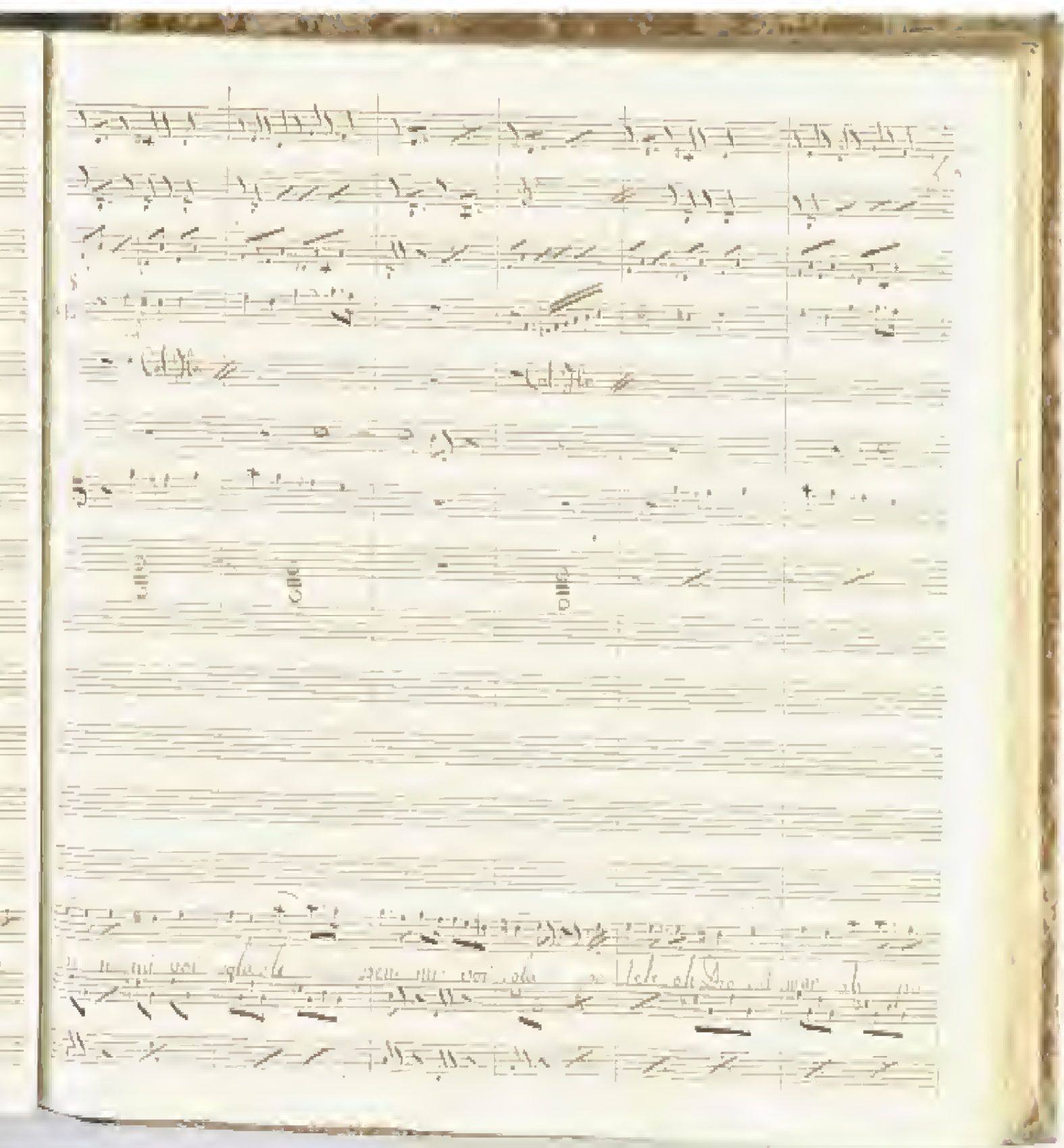
lo

drugga mania pul pito pascetemo o. quia mi drugga mania
et tempo

Col Canto

alato uccellatemo e qua ra per de lo te muelatemo e - quorah si le

Col Cant.



Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The ink is dark and the paper shows signs of age.

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The ink is dark and the paper shows signs of age.

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The ink is dark and the paper shows signs of age.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The tempo marking *Allegro* is written above the first staff, and *Allegretto* is written above the second staff. The music is written in a cursive, handwritten style.

Handwritten musical score on two staves. The first staff contains the lyrics: *Lele oh so cantare ah upole te oh so ah si so telechere*. The tempo marking *Allegretto* is written above the first staff, and *Allegretto* is written above the second staff. The music is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics.

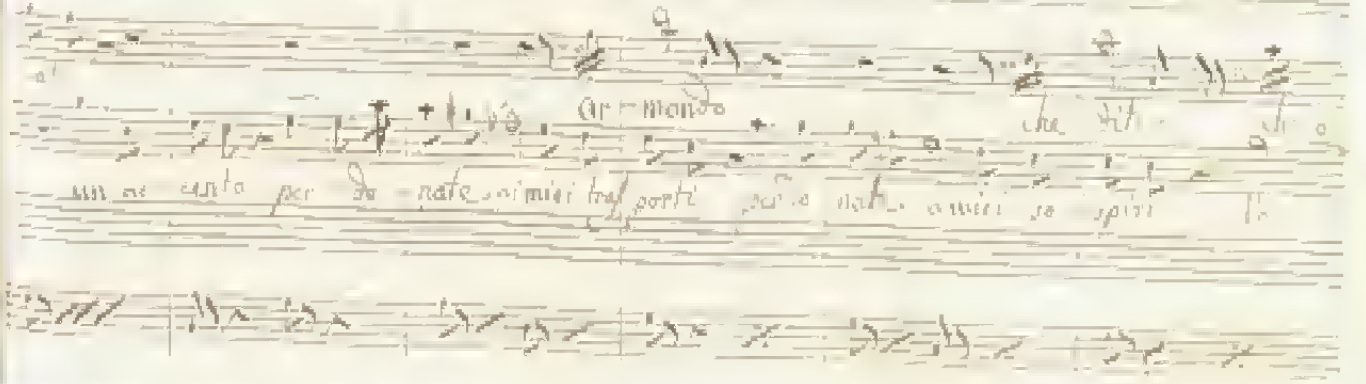
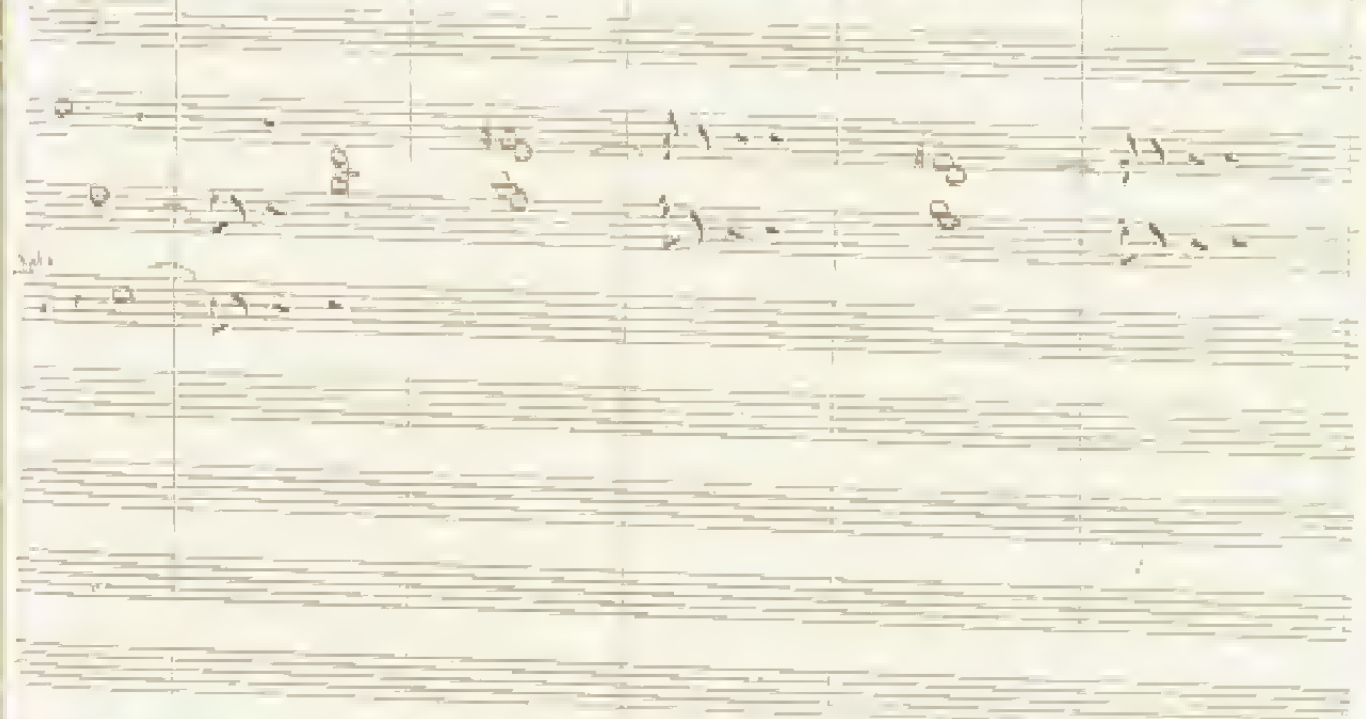
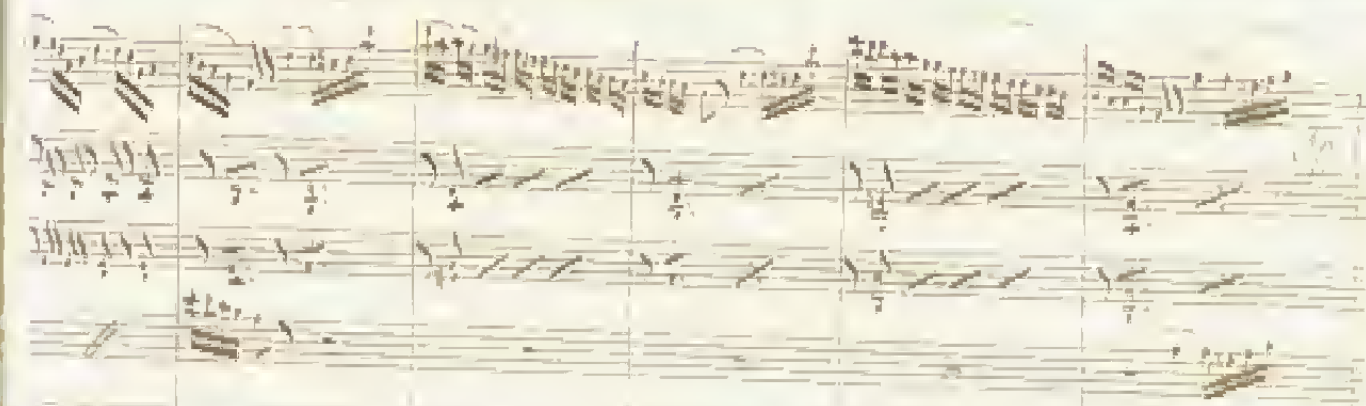
The score is written in a historical style, likely from the 18th or 19th century. It includes various musical notations such as notes, rests, and clefs. The lyrics are written in Italian.

Key markings and lyrics include:

- Andante* (top right)
- Andante* (top center)
- Andante* (top left)
- Andante* (middle left)
- Andante* (middle right)
- Andante* (bottom left)
- Andante* (bottom right)

The lyrics are:

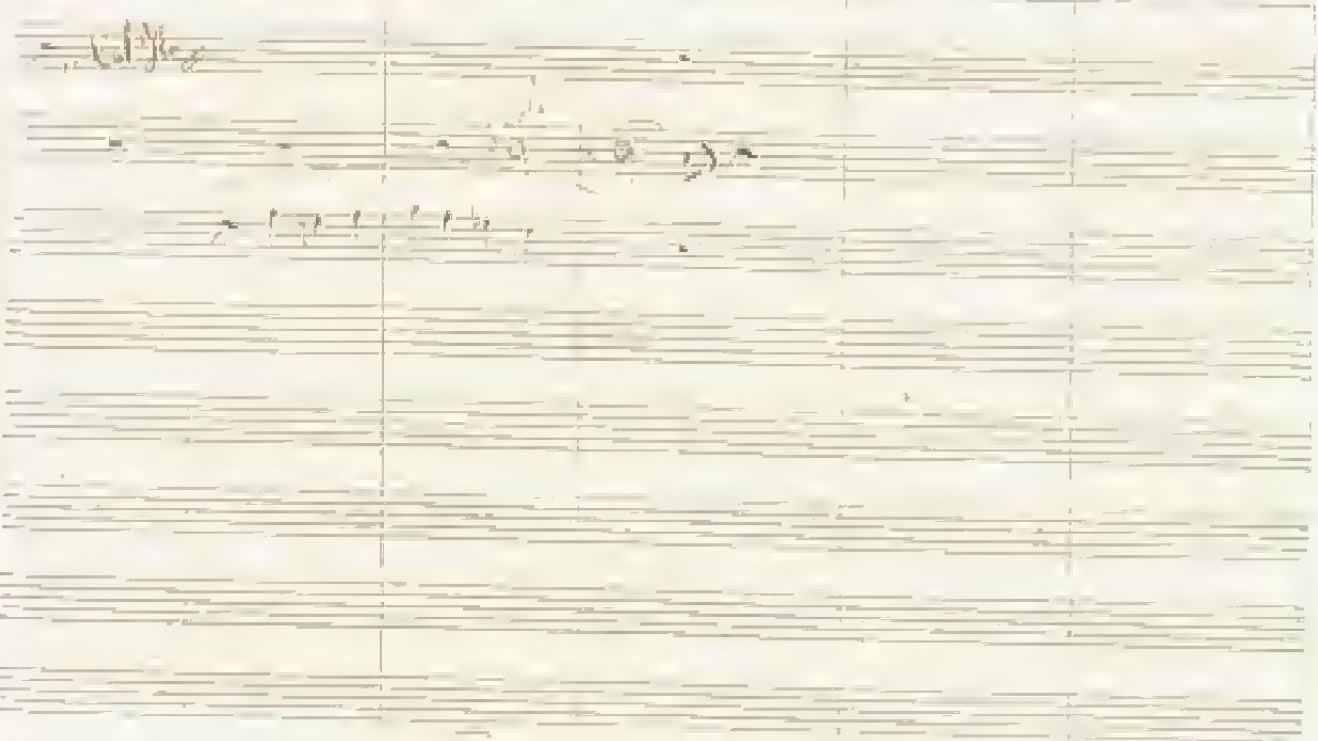
Io di morte ex-mando a voi chiesate che:



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain lyrics in Italian.

sal
o ve ve sperai

ame ame *ah* *si polsi* *ce erui* *quel si adorato og*



data mi sepe primo di mia uita inueni o
fatto u. saluame. data mi sepe

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into sections by double bar lines.

Lyrics:

forlo potrebbe non so lei me po treb be non nar
 ah volca lei con forte io non so altro

Performance markings:

- con batten* (written below a staff)
- ripul* (written below a staff)

Dynamic markings:

- mo*
- mf*
- mo*
- mf*
- mo*
- mf*
- mo*

The notation includes various musical symbols such as notes, rests, and bar lines, typical of 18th or 19th-century manuscript notation.

Canto

Canto

Handwritten musical score for a vocal part, featuring multiple staves with notes and rests. The notation is in a historical style, with various note values and rests. The score is written on aged, yellowed paper.

ah si solo a me ah si pe trebbe vi - do nar

var

Canto

Canto

Handwritten musical score for a vocal part, featuring multiple staves with notes and rests. The notation is in a historical style, with various note values and rests. The score is written on aged, yellowed paper.

2.

3

1

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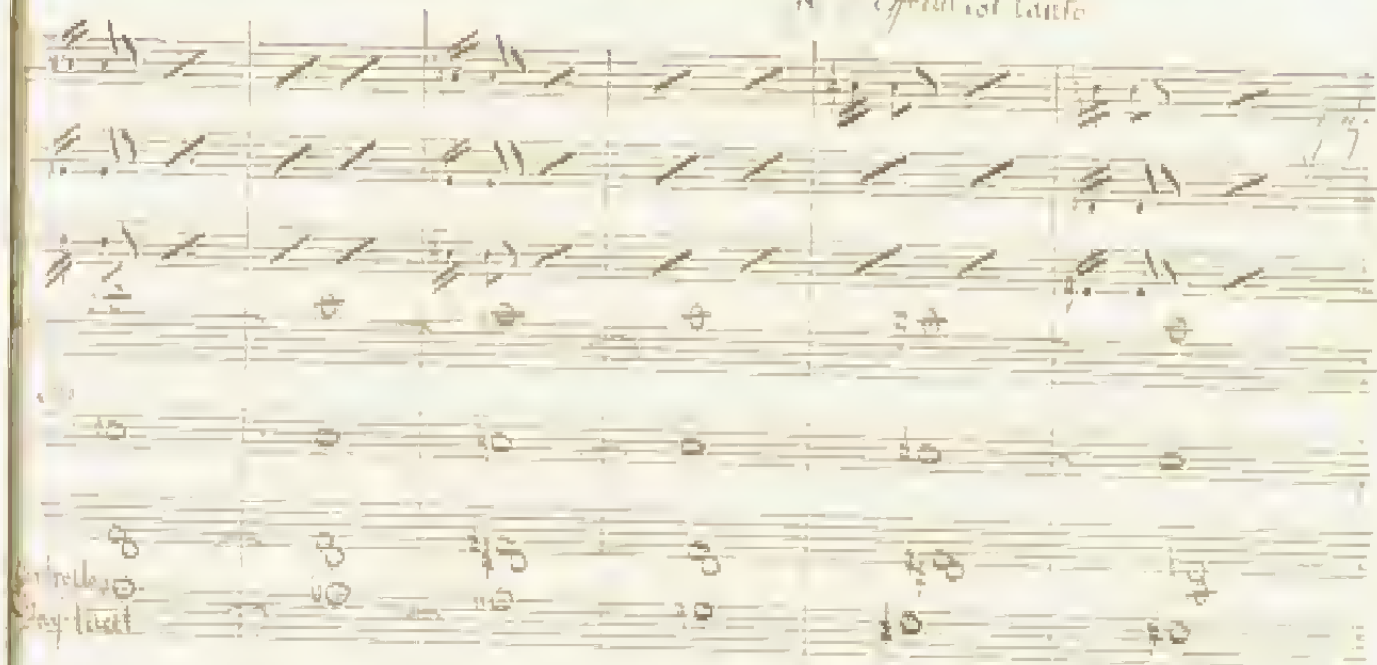
3

Handwritten musical score on aged paper. The score is organized into five systems of staves. The first system contains three measures of music, each with a measure number (2, 3, 1) above it. The second system contains two measures of music. The third system is empty. The fourth system contains two measures of music. The fifth system contains two measures of music with lyrics written below the notes.

Lyrics:

mao si tu vo e che turba tanto more
si il suo grazie un po'

14. *Arctostaphylos*



Controlled
Day-Week

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Handwritten musical notation on a system of six staves. The notation includes various rhythmic symbols, slurs, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a transcription of a musical score.

Control low

Handwritten musical notation on a system of three staves. The notation includes various rhythmic symbols, slurs, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a transcription of a musical score.

il nome colui nel comando oh colpo oh

gina la vita

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings. The lyrics are written in Italian.

Contralto

col - pte

col *chea ven ne chea ven ne e' ad guardo rian*

Rec^o *Meno*

Solo

Anda
fagi

no viciate io son tranquilla son tranquilla

lilla

ficc^o *Meno*

And: Sost.

controlla ed 2^a pag

ho ad mio so

petto

And: Sost.

che mai più oh mio so

Handwritten musical notation on three staves. The notation includes various notes, rests, and slurs, with some markings above the staves.

Handwritten musical notation on three staves, continuing the piece with various notes and rests.

Handwritten musical notation on three staves. The word "ritmo" is written in the left margin.

Handwritten musical notation on three staves. The word "Tutti" is written in the right margin.

Handwritten musical notation on three staves with lyrics. The lyrics are: "fui a - lura son braccia", "ci so - lita", "e qui come c'è già marita", "io ti". The word "ritto" is written in the left margin.

Handwritten musical notation on three staves, concluding the piece.

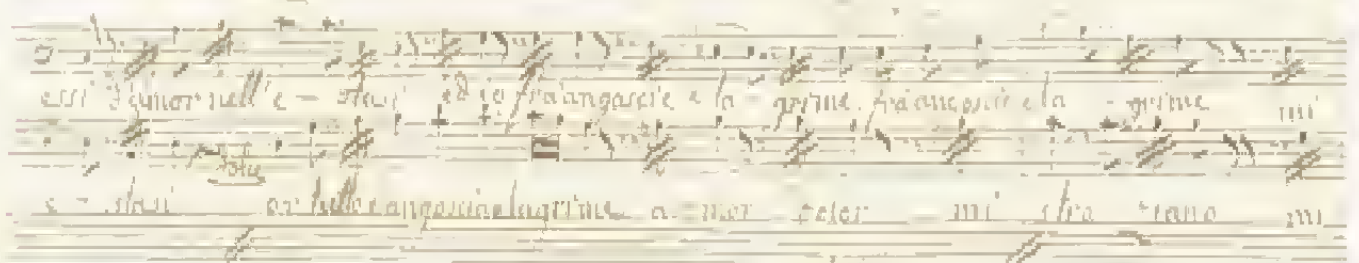
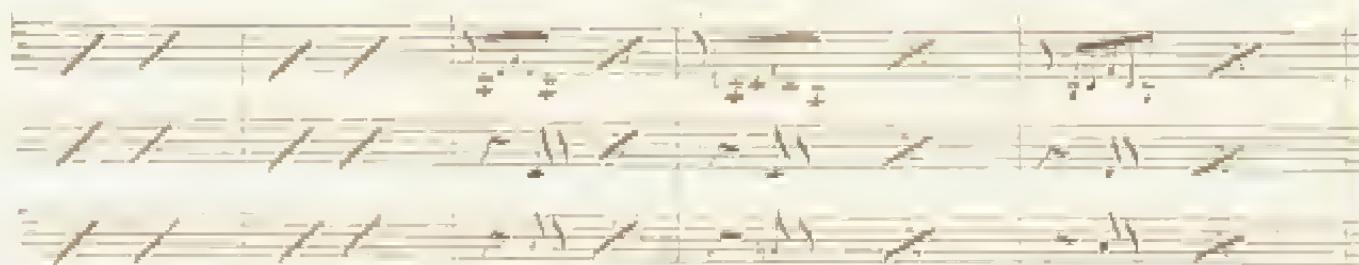
lento tempo

12

colore delle sfog.

Coro 45

Canto



Canto *Canto*

ra lano mi struzzino il cor ah e si amor nell' sta
ma a brani a bra mi il cor ac cie amor bo e stori a tutte angos sa

Canto *Canto* *fmpa*

orlon

Handwritten musical score for a choir, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The score is divided into two systems, with the first system containing five staves and the second system containing five staves. The notation includes various note values, rests, and bar lines. The paper is aged and yellowed.

Contr

Contr

Handwritten musical score for a choir, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The score is divided into two systems, with the first system containing five staves and the second system containing five staves. The notation includes various note values, rests, and bar lines. The paper is aged and yellowed.

io e io amor fuor mi sta - ranno
la grine amor fuor mi sta - ranno mi fu - no a brani d'or ah mi

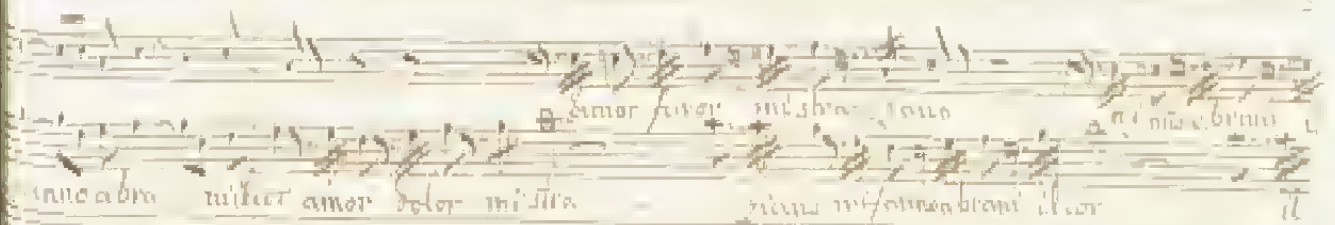
Secundo

101

arco



Solo



innocentia mihi amor dolor mihi

non infirmis bene illis

Secundum



Cal canto



cop ah si mi fan no abram a bram il cor

Canto



Col Canto a tempo

Unif

Solo

Allo

per ora e fia lon-tano! voi scordate di jufmano l'atto

Canto a tempo



grace il fiero suon l'orco al vostro de ai loro amato per che in



Amia *tempo*

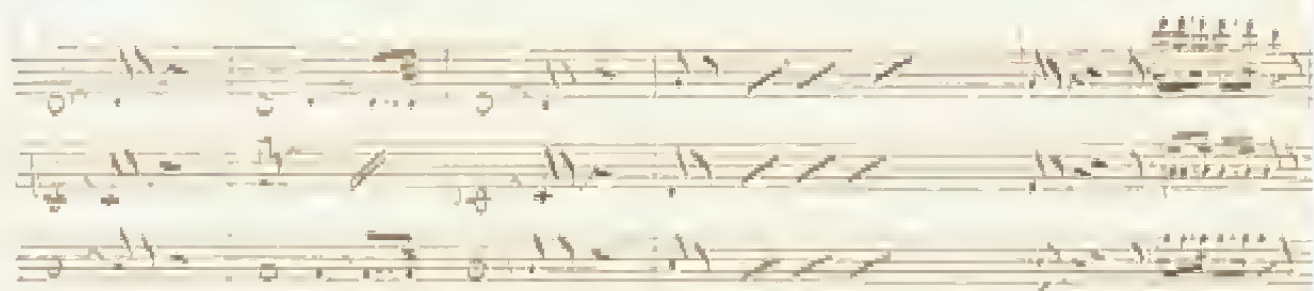
Handwritten musical score for 'Amia'. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat. The tempo is marked 'tempo'. The music consists of a series of notes and rests, with some staves having multiple measures. The notation is in a historical style, with some notes having flags or beams. The score ends with a double bar line.

ma, va tro. or, a me regarir *clm gone, l, pa*

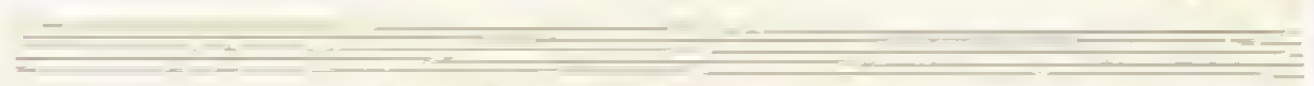
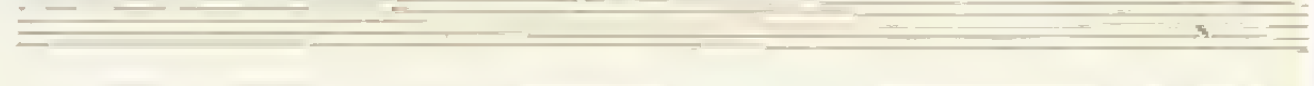
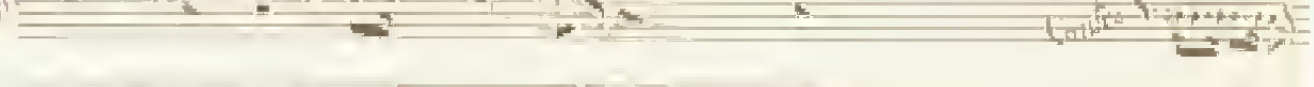
Handwritten musical score for a vocal part. The score is written on two staves. The first staff has a treble clef and a key signature of one flat. The lyrics are written below the notes. The music consists of a series of notes and rests, with some staves having multiple measures. The notation is in a historical style, with some notes having flags or beams. The score ends with a double bar line.

Canto *tempo*

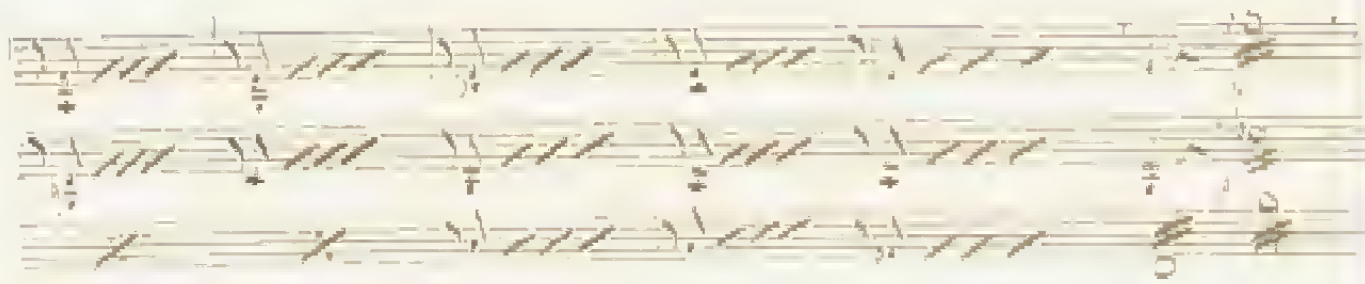
Handwritten musical score for 'Canto'. The score is written on two staves. The first staff has a treble clef and a key signature of one flat. The tempo is marked 'tempo'. The music consists of a series of notes and rests, with some staves having multiple measures. The notation is in a historical style, with some notes having flags or beams. The score ends with a double bar line.



contin.



Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is marked "Sotto" and contains a treble clef and a key signature of one flat. The second staff is marked "Coro" and contains a bass clef. The third staff is marked "Sotto" and contains a treble clef. The fourth staff is marked "Coro" and contains a bass clef. The fifth staff is marked "Sotto" and contains a treble clef. The sixth staff is marked "Coro" and contains a bass clef. The seventh staff is marked "Sotto" and contains a treble clef. The eighth staff is marked "Coro" and contains a bass clef. The ninth staff is marked "Sotto" and contains a treble clef. The tenth staff is marked "Coro" and contains a bass clef. The lyrics "L'Espresso" are written below the staves. The score is written in ink on aged paper.



Solo

Contro

Temp.

oh rabbini

esulte

lei

con

un

brano

raggiunte al cielo

mai con

Canto

Figura
Constructa

Figura
Constructa

Figura
Constructa

Figura
Constructa

Figura
Constructa

Figura
Constructa

Figura
Constructa

Figura
Constructa

Tempo

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The second staff is a vocal line with a treble clef, also starting with a whole rest and followed by a half note. The third staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fourth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fifth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The system concludes with a double bar line.

Conto

del

The second system of the handwritten musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The second staff is a vocal line with a treble clef, also starting with a whole rest and followed by a half note. The third staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fourth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fifth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The system concludes with a double bar line.

l'antico in muto. andate. obbe dite an da te

Tempo

The third system of the handwritten musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The second staff is a vocal line with a treble clef, also starting with a whole rest and followed by a half note. The third staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fourth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The fifth staff is a piano accompaniment line with a bass clef, featuring a series of eighth notes. The system concludes with a double bar line.

All.^o animato

2

3

Solo

And.^{te}

And.^{te} molto

And.^{te} molto

And.^{te} molto

And.^{te} molto

1

5

6

un poco meno

8

Handwritten musical score for multiple staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is sparse, with many staves containing rests or diagonal lines indicating that the music is not written out in detail for those sections. Some staves have small annotations like "un poco meno" and "Soli".

Handwritten musical score with lyrics in Italian. The lyrics are written below the staves. The music is in a treble clef with a key signature of one sharp (F#). The lyrics are:

con del necessita
del fata li ta ennel fata li ta
vi ci noalci chea do ra mi
con

un poco meno

9

10

11

12



Sol

Cantata

Cor Solo

lan' lo re non po' ter
lan' Dula dea do re
er lo ch' m' riva
mi qui talia destino
se mio qu'hor non e
e tu rindes

15

16

17 Poco più animato 1/8.

19

20

Val se l'è o-ma la tu si tremar ri val se l'è o-ma to tu dei tremar di

xerbo superbo

Poco più animato

21

22

23

Canto

tempo

Solo

Solo

me hi dei tre mar hi dei tre mar hi dei tre mar hi dei tre

De qua senza

Canto

tempo

Solo
L'âme
ad rate
par lui
andate
ad rate
par lui
andate
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par lui
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par lui
andate

1 2 3 4

Come prima 23. Ballate dal segno 1 al x
Si parvi che questa seconda cabulella
la tredicesima ballata di questa prima
nel modo che si trova murale

non so se lei di vi dermi era dal meo si
si vuol date di vi dermi era



Handwritten musical notation on two staves, with lyrics written below the notes. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive script.

tu credi necessi ta mi cino a lei che a
ed ja tu ti tu lontan da te che a ore mi qui da pier de

10

11

12

Col Canto

13.

12. 11. 11. 11.

12. 11. 11. 11.

12. 11. 11. 11.

Col Canto

Segno 3

10. ballad.

12. 11. 11. 11.

12. 11. 11. 11.

no mi rano non po- hio hemo
no mai cor la mi- co - no in aspi- tar pal- pitar ser te

Col Canto

12. 11. 11. 11.

15

16

19

19

19

frima ri val fe lici ta ma tu tu dei frimar di
lu riod an serbo lu dei frimar lu dei riod an ser bo lu dei frimar

20

21

22

Piu mosso

1

2

3

Fagotti e contro Bassi - Trombe

Trombe 438

Tutti

ne fu dei fra mar

na fu dei tra mar fu dei tra mar ri ne e fu ri od su

Mozz

Handwritten musical notation on a staff, including a treble clef and various notes.

Handwritten musical notation on a staff, including a treble clef and various notes.

Handwritten musical notation on a staff, including a treble clef and various notes. The text "Cantata del 1. al. C." is written to the right of the staff.

Con Fla //

Con Fla //

Handwritten musical notation on a staff, including a treble clef and various notes.

Handwritten musical notation on a staff, including a treble clef and various notes.

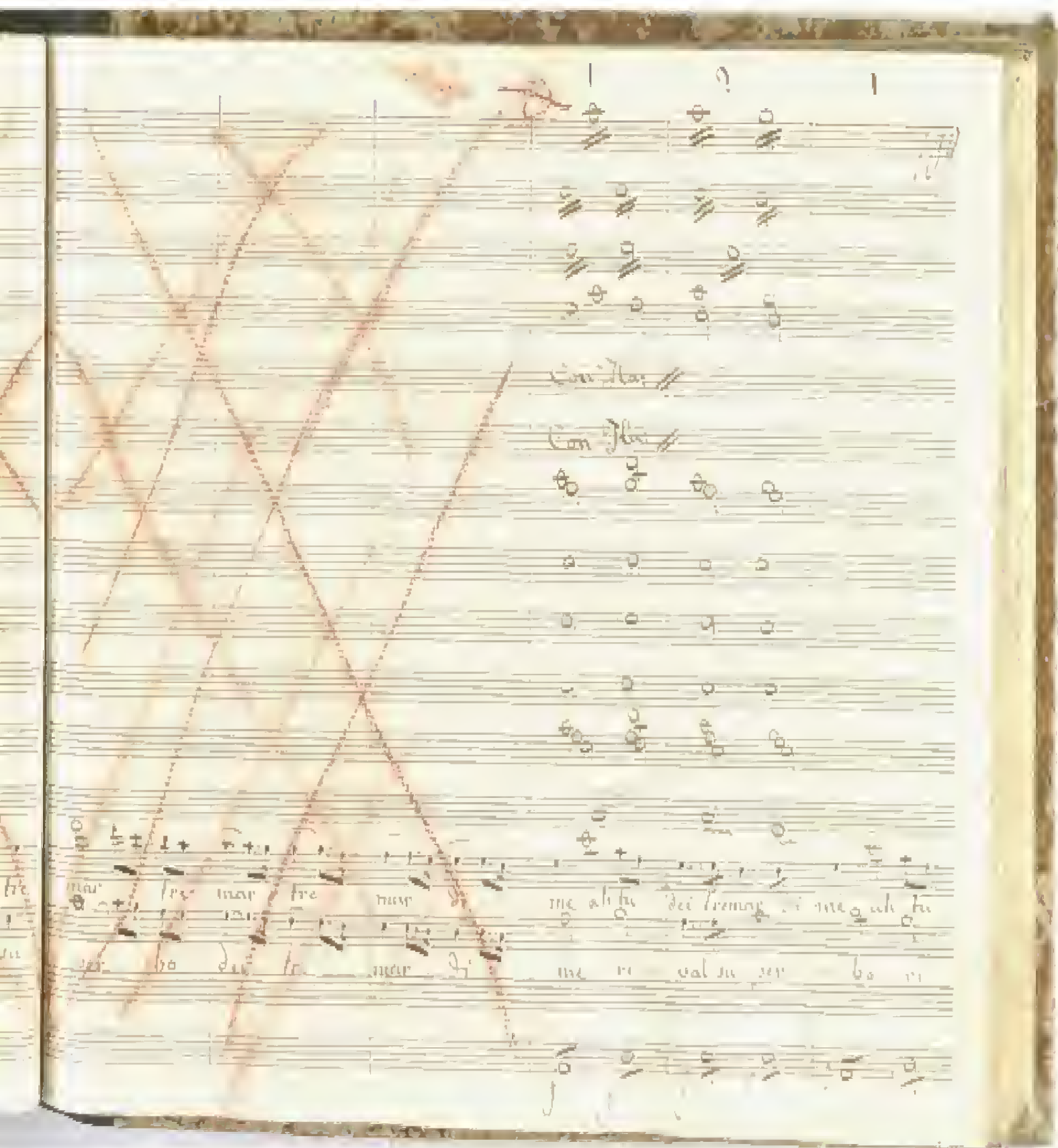
Handwritten musical notation on a staff, including a treble clef and various notes.

Handwritten musical notation on a staff, including a treble clef and various notes.

Handwritten musical notation on a staff, including a treble clef and various notes.

ma la hi dei tre mar di me or ma la tu dei tre
per bo dei tre mar di me e tu ri vale su

Handwritten musical notation on a staff, including a treble clef and various notes.



Con Har //

Con Har //

me ahi tu dei tremor me ahi tu
me ri val su per bo ri

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The word "Und" is written on the second staff. The bottom section of the score contains lyrics in German, written in a cursive hand.

Und

Car. H.

Freimar Freimar
 val au - par vo lu dei fre-mar lu dei fre-mar fre-mar

Handwritten musical score on aged paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Allegro" is written in the upper left section of the score. The bottom of the page features the lyrics "ah si di me" repeated twice, with corresponding musical notation. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten text, possibly a signature or a note, written vertically on the right side of the page.



III

Adagio



Adagio



III





trasto



Alto non l'immagin mio che per la salute cor ia la pace fine

trasto



Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and clefs. On the left side, there are markings that appear to be "II" and "III". On the right side, there is a key signature change to one sharp (F#) and a time signature of 3/4. The notation is somewhat faded and difficult to read.

Handwritten musical notation on a five-line staff, with lyrics written below the notes. The lyrics are in Italian and appear to be: "me ne al bene che con lei manderà da lui". The notation includes various notes, rests, and clefs. The handwriting is cursive and somewhat faded.

All: Maest:

Violini

Viola

Flauti

Oboi

Clarineti

Fagotti

Contrabassi

Corni

Trombe

Tromboni

Serpenti

Timpani

Prima

Seconda

Alto

Soprano

Violoncelli

All: Maest:

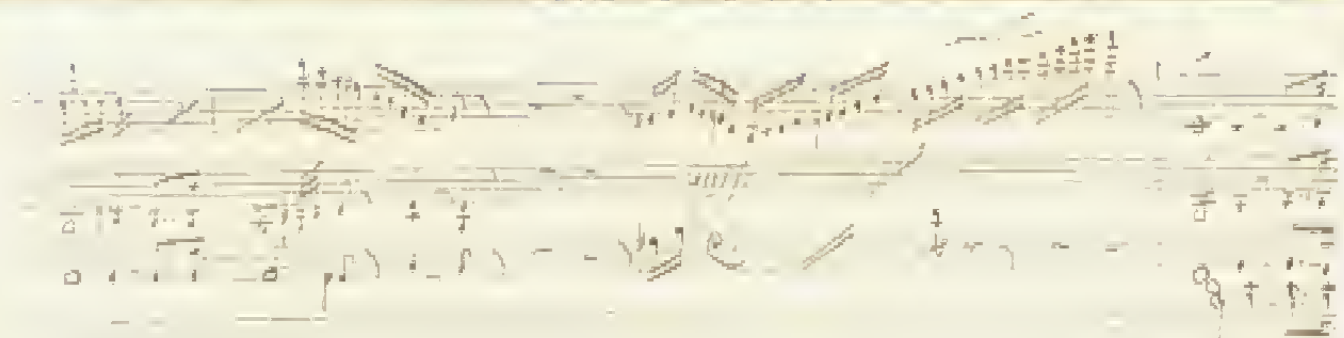
ma di la: contra: humano

Non Cupai a suo tempo.

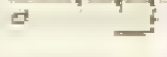
Col. 11/12

me deure a colari rub

fina. calare



Col. forti



no. 10 von der Hand

de m. 1. 1. 1.

Contra



Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs. The notation is dense and appears to be a vocal or instrumental part.

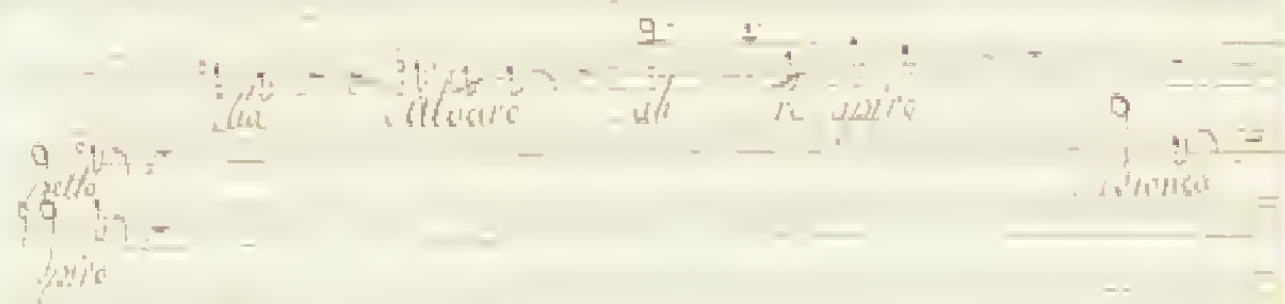
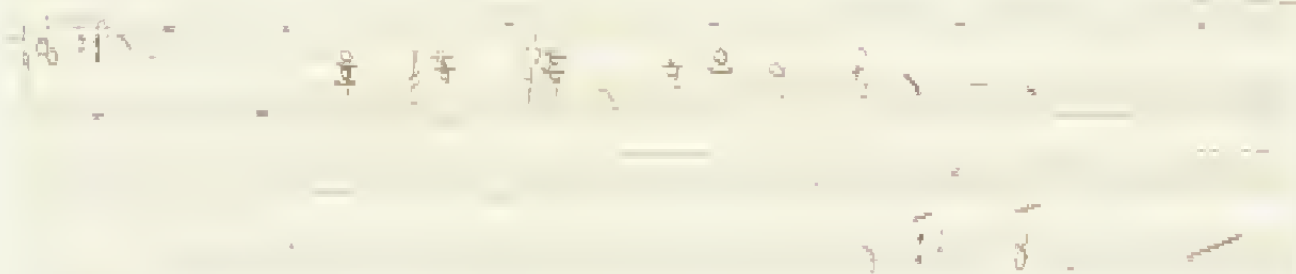
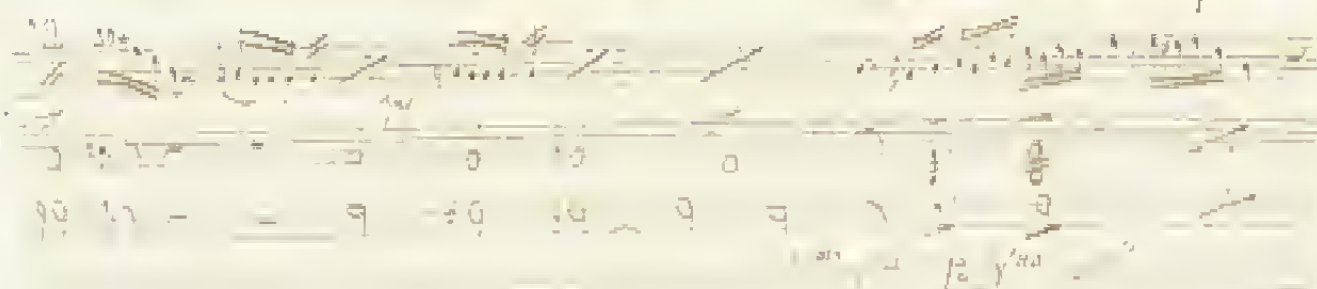
Handwritten musical notation on a five-line staff, continuing the piece with various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

San guis

Handwritten musical notation on a five-line staff, featuring various notes and rests. The notation is dense and appears to be a vocal or instrumental part.



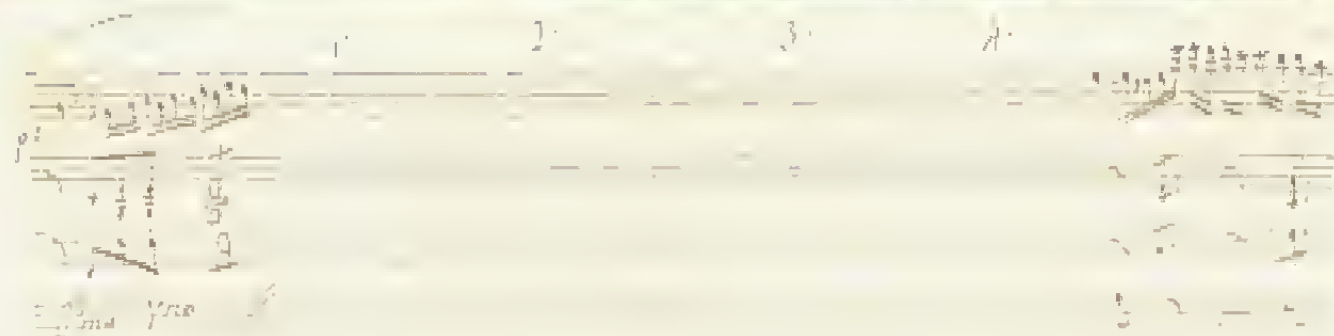
Handwritten musical score for a piano piece. The score consists of several staves. The top staff contains a series of notes, possibly a melody. Below it, there are staves with rests and some notes, indicating a more complex texture. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The handwriting is in a cursive style, typical of 19th-century musical manuscripts.

oh mia di citta questo noce

sonda

Handwritten musical score for a vocal piece. It features a single staff with notes and lyrics. The lyrics are written in a cursive script, matching the style of the text above. The notation includes notes, rests, and some musical symbols. The handwriting is consistent with the previous section, suggesting it is part of the same manuscript.

1. 2. 3. 4.



Handwritten musical notation on staves, including a treble clef and various notes.



Handwritten musical notation on staves, including a treble clef and various notes.



Handwritten musical notation on staves, including a treble clef and various notes.

Handwritten musical notation on staves, including a treble clef and various notes.

Handwritten text: *quello in mano di* *tempo di 10/16 di 18/16 di 12/16* *con*



Handwritten musical notation on staves, including a treble clef and various notes.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs. The notation is dense and appears to be a single melodic line.

Handwritten text in a circular stamp or seal, possibly indicating a library or collection. The text is partially legible and appears to be in a cursive or script font.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings.

Handwritten musical notation on multiple staves. Includes the instruction *Coi Musici* and various musical symbols.

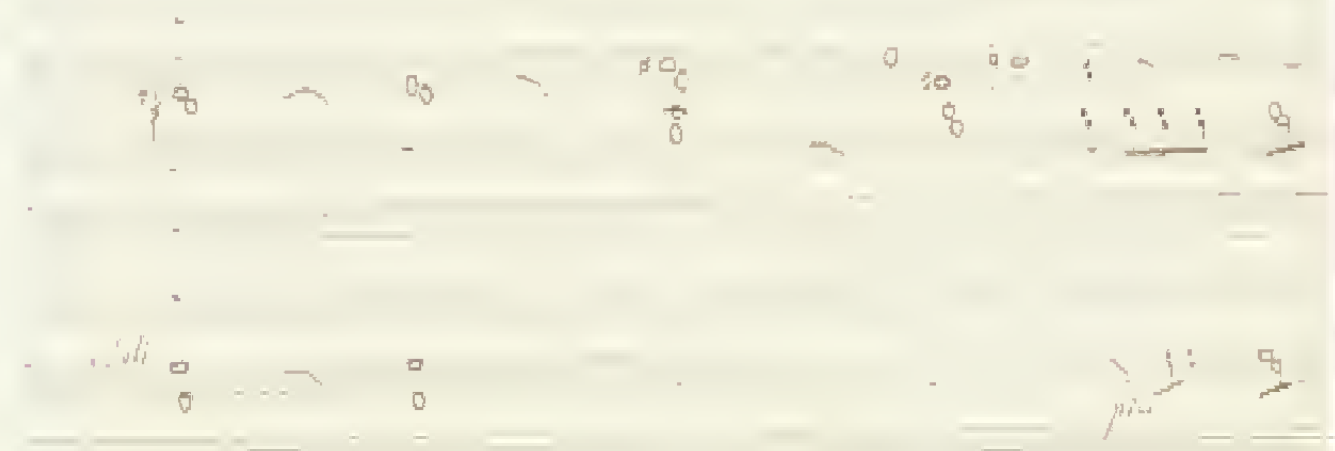
Handwritten musical notation on multiple staves. Includes the instruction *Con 3^a Tromba* and the lyrics *ah le yma*. The word *figlia* is written twice below the staves.

Handwritten musical notation on a page with a brown border. The notation includes various notes, rests, and clefs. The text "rit. alla" is visible at the bottom of the first system.

Handwritten musical notation on a page with a brown border. The notation includes various notes, rests, and clefs.

Stringenti in 12. ff.

Handwritten musical notation on a page with a brown border. The notation includes various notes, rests, and clefs. The text "nel tuo core" is visible in the middle of the page.



oh che pace uerba d'un ogni in d'agio a pace *franco* *ad all*
oh me infelice



1.

22

3.

7

十 九 八 七 六 五 四 三 二 一

— — — — —

100

9/9/91 - 1/2/92 19/10/91 21/10/91 23/10/91 25/10/91 27/10/91 29/10/91 31/10/91 2/11/91 4/11/91 6/11/91 8/11/91 10/11/91 12/11/91 14/11/91 16/11/91 18/11/91 20/11/91 22/11/91 24/11/91 26/11/91 28/11/91 30/11/91 2/12/91 4/12/91 6/12/91 8/12/91 10/12/91 12/12/91 14/12/91 16/12/91 18/12/91 20/12/91 22/12/91 24/12/91 26/12/91 28/12/91 30/12/91 1/1/92 3/1/92 5/1/92 7/1/92 9/1/92 11/1/92 13/1/92 15/1/92 17/1/92 19/1/92 21/1/92 23/1/92 25/1/92 27/1/92 29/1/92 31/1/92 2/2/92 4/2/92 6/2/92 8/2/92 10/2/92 12/2/92 14/2/92 16/2/92 18/2/92 20/2/92 22/2/92 24/2/92 26/2/92 28/2/92 30/2/92 3/3/92 5/3/92 7/3/92 9/3/92 11/3/92 13/3/92 15/3/92 17/3/92 19/3/92 21/3/92 23/3/92 25/3/92 27/3/92 29/3/92 31/3/92 2/4/92 4/4/92 6/4/92 8/4/92 10/4/92 12/4/92 14/4/92 16/4/92 18/4/92 20/4/92 22/4/92 24/4/92 26/4/92 28/4/92 30/4/92 2/5/92 4/5/92 6/5/92 8/5/92 10/5/92 12/5/92 14/5/92 16/5/92 18/5/92 20/5/92 22/5/92 24/5/92 26/5/92 28/5/92 30/5/92 31/5/92 1/6/92 3/6/92 5/6/92 7/6/92 9/6/92 11/6/92 13/6/92 15/6/92 17/6/92 19/6/92 21/6/92 23/6/92 25/6/92 27/6/92 29/6/92 30/6/92 2/7/92 4/7/92 6/7/92 8/7/92 10/7/92 12/7/92 14/7/92 16/7/92 18/7/92 20/7/92 22/7/92 24/7/92 26/7/92 28/7/92 30/7/92 31/7/92 2/8/92 4/8/92 6/8/92 8/8/92 10/8/92 12/8/92 14/8/92 16/8/92 18/8/92 20/8/92 22/8/92 24/8/92 26/8/92 28/8/92 30/8/92 31/8/92 2/9/92 4/9/92 6/9/92 8/9/92 10/9/92 12/9/92 14/9/92 16/9/92 18/9/92 20/9/92 22/9/92 24/9/92 26/9/92 28/9/92 30/9/92 31/9/92 2/10/92 4/10/92 6/10/92 8/10/92 10/10/92 12/10/92 14/10/92 16/10/92 18/10/92 20/10/92 22/10/92 24/10/92 26/10/92 28/10/92 30/10/92 31/10/92 2/11/92 4/11/92 6/11/92 8/11/92 10/11/92 12/11/92 14/11/92 16/11/92 18/11/92 20/11/92 22/11/92 24/11/92 26/11/92 28/11/92 30/11/92 31/11/92 2/12/92 4/12/92 6/12/92 8/12/92 10/12/92 12/12/92 14/12/92 16/12/92 18/12/92 20/12/92 22/12/92 24/12/92 26/12/92 28/12/92 30/12/92 31/12/92 2/1/93 4/1/93 6/1/93 8/1/93 10/1/93 12/1/93 14/1/93 16/1/93 18/1/93 20/1/93 22/1/93 24/1/93 26/1/93 28/1/93 30/1/93 31/1/93 2/2/93 4/2/93 6/2/93 8/2/93 10/2/93 12/2/93 14/2/93 16/2/93 18/2/93 20/2/93 22/2/93 24/2/93 26/2/93 28/2/93 30/2/93 31/2/93 2/3/93 4/3/93 6/3/93 8/3/93 10/3/93 12/3/93 14/3/93 16/3/93 18/3/93 20/3/93 22/3/93 24/3/93 26/3/93 28/3/93 30/3/93 31/3/93 2/4/93 4/4/93 6/4/93 8/4/93 10/4/93 12/4/93 14/4/93 16/4/93 18/4/93 20/4/93 22/4/93 24/4/93 26/4/93 28/4/93 30/4/93 31/4/93 2/5/93 4/5/93 6/5/93 8/5/93 10/5/93 12/5/93 14/5/93 16/5/93 18/5/93 20/5/93 22/5/93 24/5/93 26/5/93 28/5/93 30/5/93 31/5/93 2/6/93 4/6/93 6/6/93 8/6/93 10/6/93 12/6/93 14/6/93 16/6/93 18/6/93 20/6/93 22/6/93 24/6/93 26/6/93 28/6/93 30/6/93 31/6/93 2/7/93 4/7/93 6/7/93 8/7/93 10/7/93 12/7/93 14/7/93 16/7/93 18/7/93 20/7/93 22/7/93 24/7/93 26/7/93 28/7/93 30/7/93 31/7/93 2/8/93 4/8/93 6/8/93 8/8/93 10/8/93 12/8/93 14/8/93 16/8/93 18/8/93 20/8/93 22/8/93 24/8/93 26/8/93 28/8/93 30/8/93 31/8/93 2/9/93 4/9/93 6/9/93 8/9/93 10/9/93 12/9/93 14/9/93 16/9/93 18/9/93 20/9/93 22/9/93 24/9/93 26/9/93 28/9/93 30/9/93 31/9/93 2/10/93 4/10/93 6/10/93 8/10/93 10/10/93 12/10/93 14/10/93 16/10/93 18/10/93 20/10/93 22/10/93 24/10/93 26/10/93 28/10/93 30/10/93 31/10/93 2/11/93 4/11/93 6/11/93 8/11/93 10/11/93 12/11/93 14/11/93 16/11/93 18/11/93 20/11/93 22/11/93 24/11/93 26/11/93 28/11/93 30/11/93 31/11/93 2/12/93 4/12/93 6/12/93 8/12/93 10/12/93 12/12/93 14/12/93 16/12/93 18/12/93 20/12/93 22/12/93 24/12/93 26/12/93 28/12/93 30/12/93 31/12/93 2/1/94 4/1/94 6/1/94 8/1/94 10/1/94 12/1/94 14/1/94 16/1/94 18/1/94 20/1/94 22/1/94 24/1/94 26/1/94 28/1/94 30/1/94 31/1/94 2/2/94 4/2/94 6/2/94 8/2/94 10/2/94 12/2/94 14/2/94 16/2/94 18/2/94 20/2/94 22/2/94 24/2/94 26/2/94 28/2/94 30/2/94 31/2/94 2/3/94 4/3/94 6/3/94 8/3/94 10/3/94 12/3/94 14/3/94 16/3/94 18/3/94 20/3/94 22/3/94 24/3/94 26/3/94 28/3/94 30/3/94 31/3/94 2/4/94 4/4/94 6/4/94 8/4/94 10/4/94 12/4/94 14/4/94 16/4/94 18/4/94 20/4/94 22/4/94 24/4/94 26/4/94 28/4/94 30/4/94 31/4/94 2/5/94 4/5/94 6/5/94 8/5/94 10/5/94 12/5/94 14/5/94 16/5/94 18/5/94 20/5/94 22/5/94 24/5/94 26/5/94 28/5/94 30/5/94 31/5/94 2/6/94 4/6/94 6/6/94 8/6/94 10/6/94 12/6/94 14/6/94 16/6/94 18/6/94 20/6/94 22/6/94 24/6

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into two systems of five staves each. The first system is labeled '1.' and the second system is labeled '2.'. The music is written in a simple, handwritten style, likely for a folk or children's song. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and slightly discolored.

21/5th Goliba

[Faint handwritten notes and musical notation are visible across the page.]

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The first staff is for the vocal line, starting with "L'Espresso". The second staff is for the piano accompaniment, starting with "L'Espresso". The third staff is for the vocal line, starting with "L'Espresso". The fourth staff is for the piano accompaniment, starting with "L'Espresso". The fifth staff is for the vocal line, starting with "L'Espresso". The sixth staff is for the piano accompaniment, starting with "L'Espresso". The seventh staff is for the vocal line, starting with "L'Espresso". The eighth staff is for the piano accompaniment, starting with "L'Espresso". The ninth staff is for the vocal line, starting with "L'Espresso". The tenth staff is for the piano accompaniment, starting with "L'Espresso". The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Andr. Griggio

Violini

Viola

Hauti

Oboi

Clarinetti

Fagotti

Contro Clar.

Corni in E^{ma}

Corni in A^{ma}

Trombe

Tromboni

Saxofone

Bianca

Nero

Alto

Soprano

Violoncelli

Andr. Griggio

li ca ma men to so a ve spe ran za ri

Handwritten musical notation on three staves. The notation includes various notes, rests, and slurs. Above the third staff, the word "leggero" is written in a cursive hand.

Handwritten musical notation on a single staff, featuring a few notes and rests.

Handwritten musical notation on a single staff, showing a few notes and rests.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff with lyrics written below it. The lyrics are: "no - sei al con ten - to mio le - ro car - si ed la - ca - stan - co".

Handwritten musical notation on a single staff, showing notes and rests.

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation is in a historical style, possibly from a 17th or 18th-century manuscript.

Handwritten musical notation on a single staff, continuing the piece. It includes a key signature change and various musical ornaments.

Handwritten musical notation on a single staff, featuring a section labeled "momento" and "fa to le". The notation includes dynamic markings and phrasing slurs.

Handwritten musical notation on a single staff, concluding the piece. It features a final cadence and a key signature change.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The score is written in ink and includes various musical symbols, clefs, and dynamic markings.

The visible lyrics include:

... von den ...
... al centen ...
... me ...
... der ...

The manuscript shows signs of age, including discoloration and wear along the edges.

Andante

Handwritten musical notation on a five-line staff. The notes are written in a cursive, handwritten style. There are some markings that look like "stop" or "rit" written below the staff.

Handwritten musical notation on a five-line staff. The notes are written in a cursive, handwritten style. There are some markings that look like "stop" or "rit" written below the staff.

Handwritten text in a cursive script, possibly a title or a line of lyrics.

Handwritten musical notation on a five-line staff. The notes are written in a cursive, handwritten style. There are some markings that look like "stop" or "rit" written below the staff. The text "con-fer-ti" and "mer" is visible, suggesting a religious or liturgical context.

Imagio

Handwritten musical score for a piece titled "Imagio". The score is written on several staves. It includes various musical notations such as notes, rests, and dynamic markings like "rit." (ritardando) and "p" (piano). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

monte

Handwritten musical score for a piece titled "monte". The score includes lyrics in Latin: "Deus tuus rex celi et terrae deus pater omnipotens". The musical notation is on staves, with the lyrics written below the notes. The handwriting is consistent with the top section of the page.

Handwritten musical notation on staves, including notes, rests, and clefs. The notation is in a historical style, possibly from a 17th or 18th-century manuscript. The staves are numbered 1, 2, and 3 at the top.

Canto chiaro
 m m
 וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ

Empty musical staves.

Handwritten musical notation on staves, including notes, rests, and clefs. The notation is in a historical style, possibly from a 17th or 18th-century manuscript. The staves are numbered 4, 5, and 6 at the top.

וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ וְהַיְיָ אֱלֹהֵינוּ

A.

S.

O.

0

Handwritten musical notation on staves, including notes, rests, and clefs. The notation is dense and appears to be a score for multiple voices or instruments.

da muerro l'al d:

Handwritten musical notation on staves, including notes, rests, and clefs. The notation is dense and appears to be a score for multiple voices or instruments.

da muerro l'al d:

Ch. 10

James Wright

(Faint handwritten musical notation and lyrics are visible across the page, including words like "mer", "fa", "ma", "sen", "forli", "Pomer".)

Handwritten title or page number at the top left.

Handwritten text in the middle of the page, possibly a title or a section header.

Handwritten text spanning across the middle of the page, possibly a paragraph or a list.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.

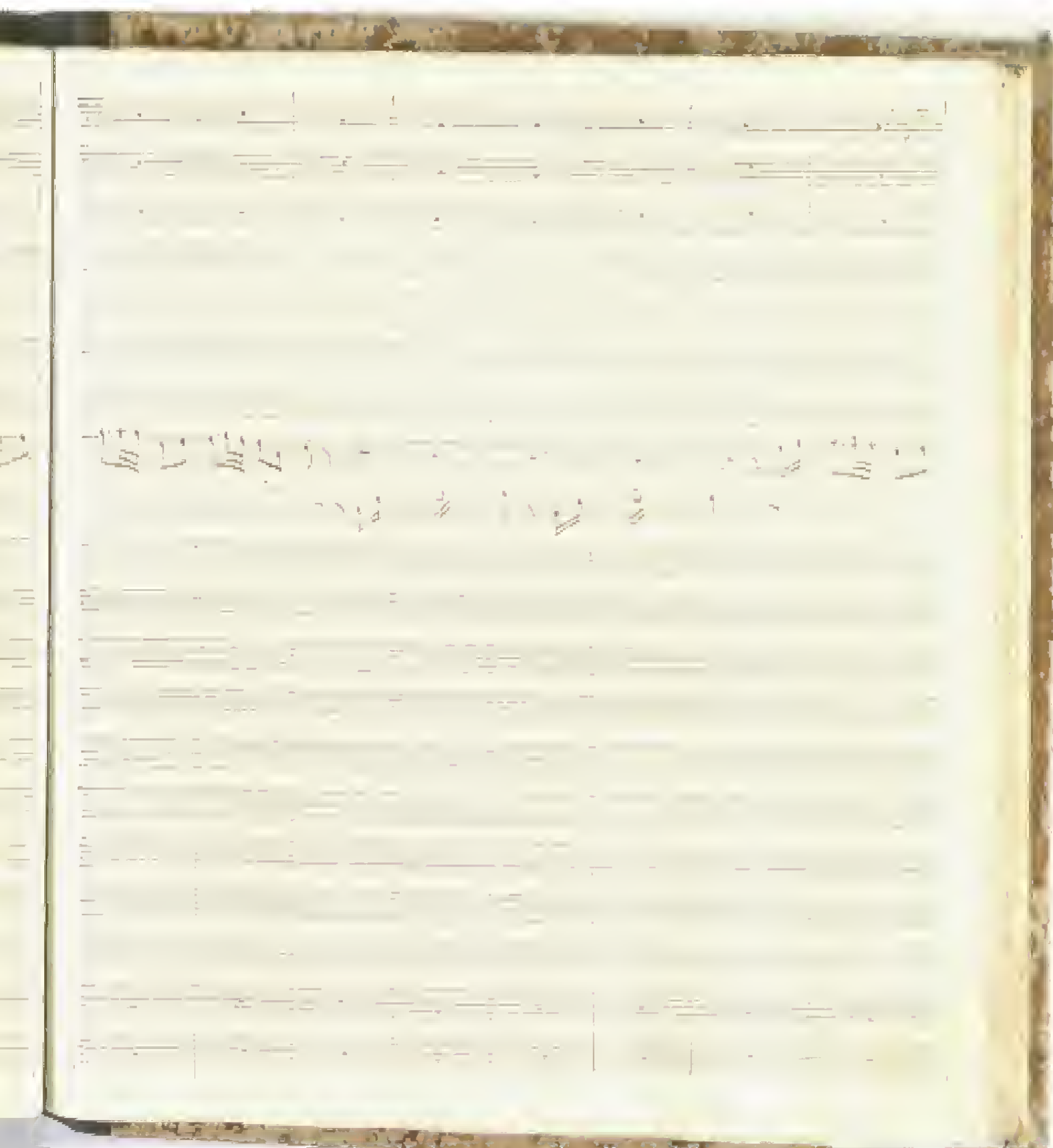
Handwritten musical notation on a five-line staff, including notes, rests, and a small text annotation.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.

Handwritten musical notation on a five-line staff, consisting of several notes and rests.



177

Handwritten musical notation on a five-line staff, including various notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, including various notes, rests, and bar lines.

Sandara Intercedo



Viola

Flauti Col 1^a mea



Clarinetto *Con voce*



Contro Alt.



Organo

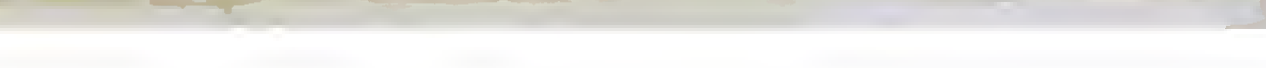
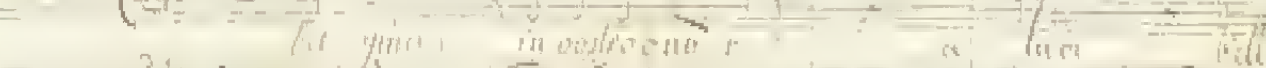
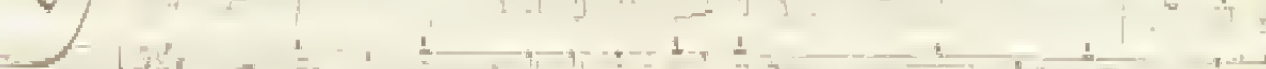
Trombe



Tromboni

Serpenti

Timpani



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in Italian.

ma el | 2. 3. 4. 5. 6. 7. 8. 9. 10.

Callo spirano

figli del nostro

figli del nostro d'oro

Prima a Orchestra

This page contains a handwritten musical score. At the top, it is labeled "Prima a Orchestra". The score is written on multiple staves. The upper section features complex orchestral notation with many beamed notes. Below this, there are staves with lyrics in Italian. The lyrics include "non per", "non", "e", "palladio anelano", and "la gloria che l'ist". The handwriting is in dark ink on aged, slightly yellowed paper. There are some corrections and markings throughout the score, including a large "X" over a section of the lower staves.

2. m. 15

78

9. m. 15 *Allegro di*

2. m. 15

This image shows a page from a handwritten musical manuscript. The paper is aged and yellowed, with some staining and wear along the edges. The music is written on multiple staves, with some staves containing lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, and some words are underlined. The overall appearance is that of a historical or antique musical score.

Handwritten musical notation on a five-line staff, consisting of several measures of music.

Handwritten musical notation on a five-line staff, featuring a series of notes and rests.

Handwritten musical notation on a five-line staff, showing a continuation of the musical piece.

Handwritten musical notation on a five-line staff, with notes and rests.

Handwritten musical notation on a five-line staff, concluding with a double bar line. Below the staff, the text "Cantor in solilo" is written.

Handwritten musical notation on a five-line staff, concluding with a double bar line. Below the staff, the text "Cantor in solilo" is written.

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The first staff is the vocal line for the Soprano, starting with "L'Espresso". The second staff is the vocal line for the Tenor, starting with "L'Espresso". The third staff is the vocal line for the Bass, starting with "L'Espresso". The fourth staff is the vocal line for the Alto, starting with "L'Espresso". The fifth staff is the vocal line for the Soprano, starting with "L'Espresso". The sixth staff is the vocal line for the Tenor, starting with "L'Espresso". The seventh staff is the vocal line for the Bass, starting with "L'Espresso". The eighth staff is the vocal line for the Alto, starting with "L'Espresso". The ninth staff is the vocal line for the Soprano, starting with "L'Espresso". The tenth staff is the vocal line for the Tenor, starting with "L'Espresso". The score includes various musical notations such as notes, rests, and clefs. The handwriting is in ink on aged paper.

Handwritten musical score on four systems, numbered 1, 2, 3, and 4 at the top. The notation includes staves with notes, rests, and various musical symbols. The first system is labeled '1.' and the second '2.'. The third system is labeled '3.' and the fourth '4.'. The notation is dense and appears to be a manuscript for a musical work. The paper is aged and yellowed, with some staining and wear visible along the edges. The handwriting is in dark ink, and the notes are clearly legible. The overall layout is organized into four distinct sections, each corresponding to a numbered system.

1 2 3 4

Con Forte

Con Forte

glo ria ah ni glo ria glo ria ah ni

Handwritten musical notation on a five-line staff, featuring various notes and rests. A double bar line is visible on the right side of the staff.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffl* (fortississimo). A double bar line is present on the right side.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffl* (fortississimo). A double bar line is present on the right side.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffl* (fortississimo). A double bar line is present on the right side.

Handwritten musical notation on a page with five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The handwriting is in a cursive style typical of 19th-century musical manuscripts.

Handwritten musical notation on a page with five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The handwriting is in a cursive style typical of 19th-century musical manuscripts.

Allegretto

Sancti valorum



per d'uno loro ingers il celo. Et una Regina del tempo. To be

Tempo Come, Friend

✓ Carta

Chap. 34. page

In the
 In the
 In the
 In the

117

... typical, ...

The Engine

2/11 - 1900

34 Feb 1961

$$\frac{1}{\sqrt{2\pi}} \int_{-\infty}^{\infty} f(x) \delta(x-a) dx = f(a)$$

159

St. Augustine

2000

2011/01/01

Handwritten musical score on aged paper, featuring staves with notes and the instruction *All. più Mosso*.

אין

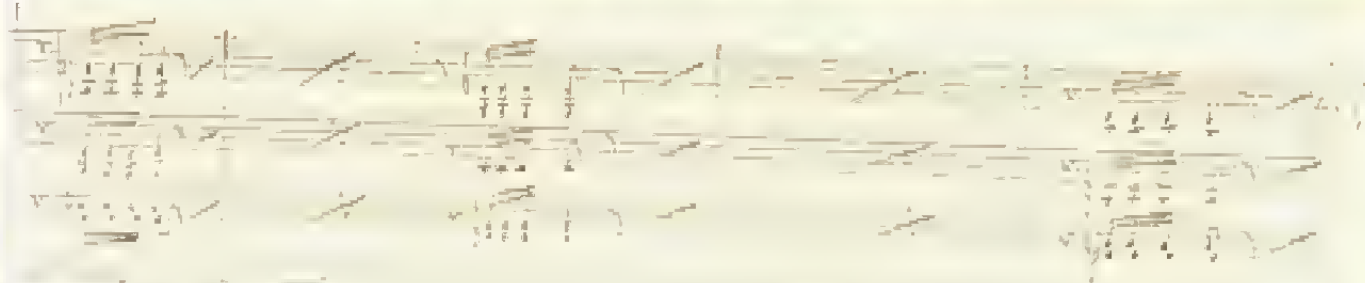
JULY

11/11/11

7.11

1911

Alt- und Neuse



Tronco
Org.

50

Alto

Alto

Alto

Alto

Turba



748

mondo in the money e de/ce. no. 11. *ne lui des tra*

Cora

Illo. de lucta

And.

1.

2.

3.

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *pp*, *sol*, and *o*.

Handwritten musical notation on staves, including notes, rests, and lyrics: *ma*, *accomi*, *figlia*, *che*, *ma*, *la*, *ma*, *qu*.

Handwritten musical score for a vocal part, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a vocal part, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a vocal part, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Call^e Con spirito

Lection

6468

1948

11/11/11

1. *Hydrolysis*

17 Aug 1944

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1911

Index

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Stoppato

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation is somewhat dense and difficult to read due to the handwriting.

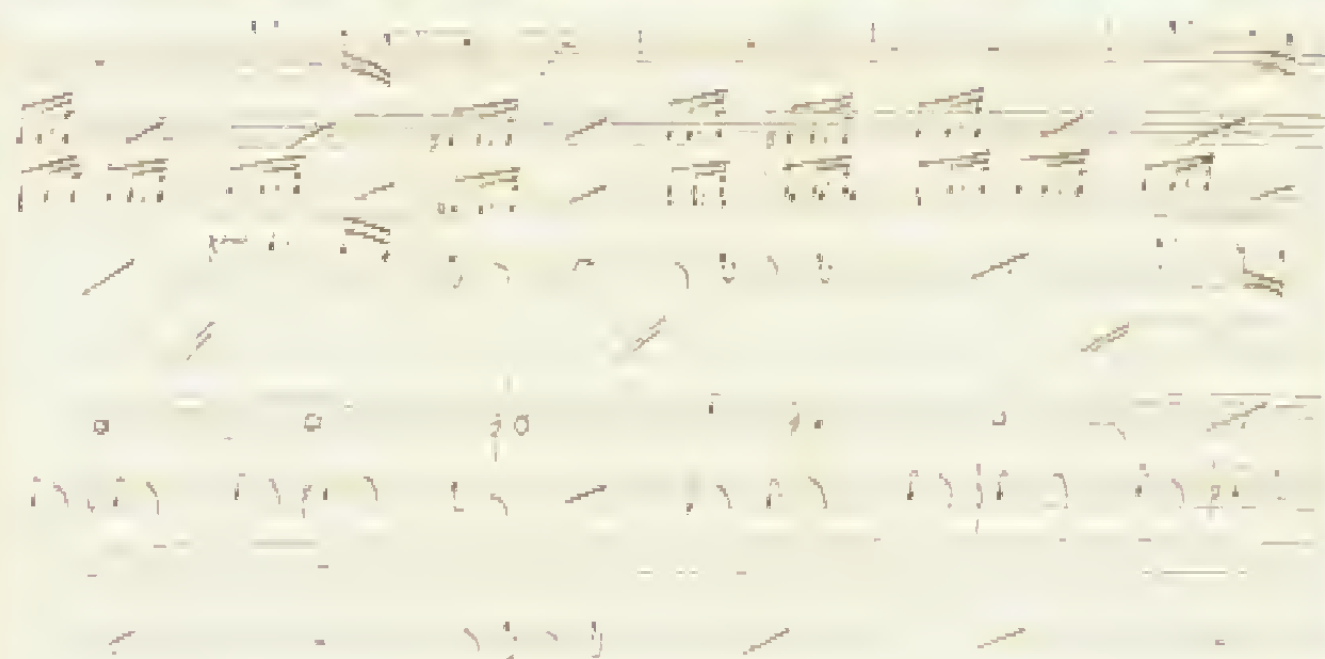
Handwritten musical score for the second system. It includes lyrics in Italian. The lyrics are written below the staves. The music continues with various notes, rests, and dynamic markings. The handwriting is consistent with the first system.

Lyrics (Italian):

per te co men si qua tu pal per far più non to
 per te co mai si qua tu pal più luo
 luo ba lo o qua tu

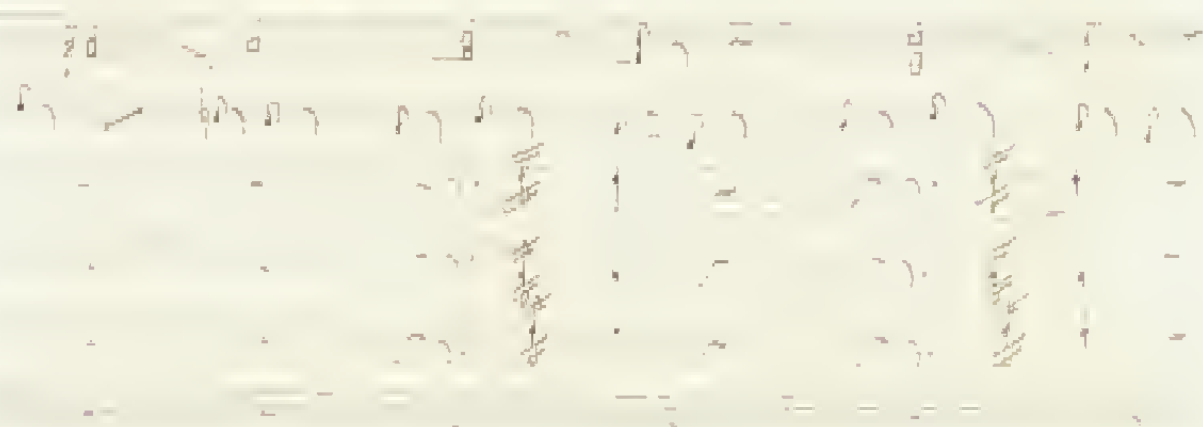
[illegible]

Handwritten musical score for a vocal solo. The lyrics are: "ho più non ho el la", "ho più non ho son cu", "non", "non", "non". The score includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a melodic line with various ornaments and a bass line with a double bar line. The tempo is marked "Allegro".



trama *so* lator — io di — li — en —
lull' ah — bando — natu — co — vi — ver — piu — non





Handwritten musical notation on a five-line staff, including lyrics in Italian. The lyrics are:

ce - lla - dre ma - ro lu lu i o di
so - na - to - ri - ti - ab - ban - do na - to - ri - ti
so - na - to - ri - ti - ab - ban - do na - to - ri - ti
so - na - to - ri - ti - ab - ban - do na - to - ri - ti

Handwritten musical score for a vocal piece. The lyrics are in Italian and include the following text:

li *trion* *ca* *ah* *si* *ah*
vi *vere non so* *ah* *no* *ah*
culpi *tar* *no* *culpi* *tar* *no*
for *ma* *ad* *altri il* *cor* *Do* *na*

Imagio, generale

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. Above the staff, there are markings for measures 1, 2, 3, and 4. The handwriting is in a historical style, likely from the 18th or 19th century.

Adagio *Andante* *Allegro*

Handwritten musical notation on a five-line staff, continuing the piece. It includes notes, rests, and bar lines, with some markings above the staff.

Adagio

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. Below the staff, there are lyrics in Italian: *for na car man chi si* and *for na car man chi si*. The handwriting is in a historical style, likely from the 18th or 19th century.

Adagio

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. Below the staff, there are lyrics in Italian: *ella o* and *ella o*. The handwriting is in a historical style, likely from the 18th or 19th century.

5. 6. 7. 8. 9. 10.

[Faint musical notation and lyrics, mostly illegible due to fading.]

ma lar na ar man
me ra lar na ar man
e pe
la ma
fre ma
ma la sar re /a in mo la
la sur

11.

12.

Col / 1^a Yno

Col Yno



11.

12.

Sopr.
lieglio e
lo an

1

2

13

4

3

Handwritten musical score for a vocal piece. The lyrics are written below the notes. The text is:

ma li do ne ro
ra to
que st al ma con so
ge me tre mo
Tr mi co so la to lise no al tri il cor do

7.

8.

9.

10

11.

12.

so

lie

glie e

ma

in car

tore

ratio

fai

rat

la

in

ge

ra

ah

la

la

gio

in

ti

la

la

gio

in

ti

la

la

gio

in

ti

so glie e ma in car tore ratio fai rat

la in ge ra ah

so glie e ma in car tore ratio fai rat

la in ge ra ah

so glie e ma in car tore ratio fai rat

la in ge ra ah

so glie e ma in car tore ratio fai rat

la in ge ra ah

Andante

Handwritten musical score for the first system. It includes a vocal line with lyrics and a piano accompaniment. The tempo marking *Andante* is visible at the top.

Vocal line lyrics: *no po po po*

Piano accompaniment lyrics: *no po po po*

Handwritten musical score for the second system. It includes a vocal line with lyrics and a piano accompaniment. The tempo marking *Andante* is visible at the top.

Vocal line lyrics: *no po po po*

Piano accompaniment lyrics: *no po po po*

Handwritten musical score for two voices, Soprano and Alto. The lyrics are "Gloria in excelsis Deo". The notation includes various musical symbols such as notes, rests, and clefs.

Soprano
Alto

Gloria in excelsis Deo

Handwritten musical score for a choir. The lyrics are "Gloria in excelsis Deo". The notation includes various musical symbols such as notes, rests, and clefs.

Gloria in excelsis Deo

Handwritten musical notation on a single staff, featuring various notes, rests, and clefs. The notation is written in a cursive, historical style. Below the staff, there are several lines of handwritten text, including the word "Cantata" and other illegible words.

Handwritten musical notation on a single staff, featuring various notes, rests, and clefs. The notation is written in a cursive, historical style. Below the staff, there are several lines of handwritten text, including the word "Cantata" and other illegible words.

Band

Handwritten musical score for a band. The score is written on multiple staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The word "Band" is written above the first staff. The score is written in a cursive, handwritten style.

Sanctus iustus in Iesu

Handwritten musical score for a band. The score is written on multiple staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The word "Sanctus" is written above the first staff. The score is written in a cursive, handwritten style.

gina

in vostro no re

1111

trando
64

1111

oh
an
dram

ah
vrem

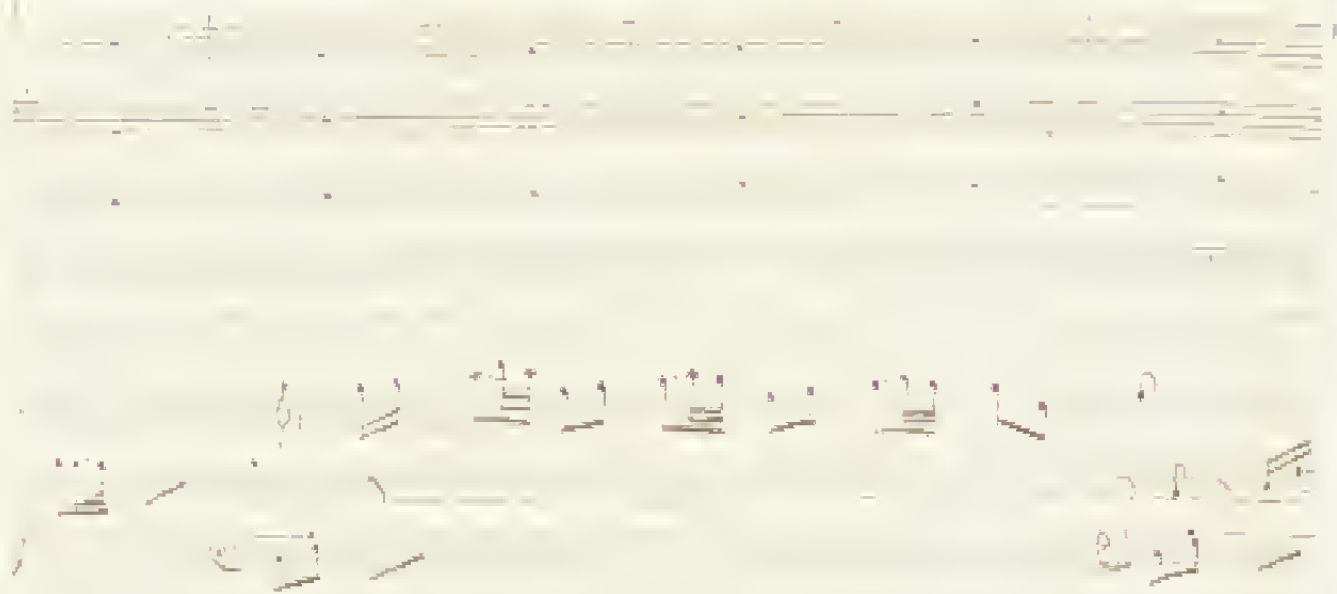
belle

regius

regius

figli

figli



Handwritten musical notation with lyrics in Italian. The text is written in a cursive script and includes the following lyrics:

...an veni ca ta
ab son da tutti ab ban do nata
...re rendi al ge ni tor
...san ge ne
...figli del va lor
...an ge ne re si
...va lor
...va lor



Orchestra Solo



Orchestra

Collo 1^o 2^o



Orchestra

Collo 1^o 2^o

Orchestra

Collo 1^o 2^o



Coro 1^o 2^o



Coro 1^o 2^o

Fin.

Capo

non

he

ter mario mario

he

no

non

he

ter mario mario

he

no

non

he

ter mario mario

he

no

non

he

ter mario mario

he

no

non

he

ter mario mario

he

no

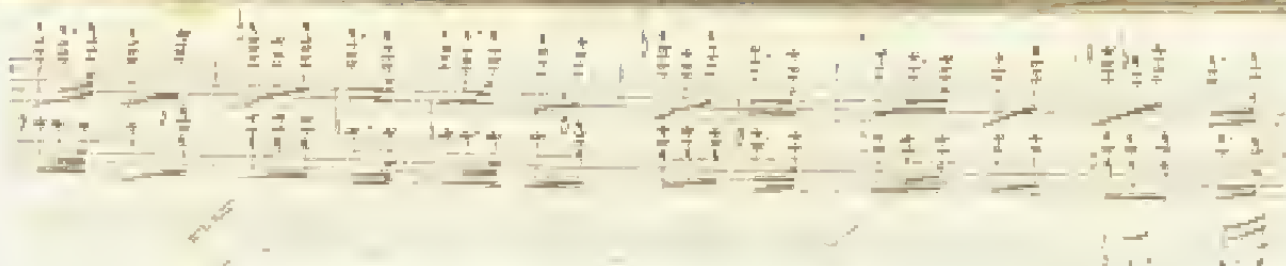
non

he

ter mario mario

he

no



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in French and include the words: "non", "pro", "ra", "dardor", "lucien", "lar", "na", "ar", "non", "pro", "ra", "dardor", "lucien", "lar", "na", "ar".

The score is written in a cursive, handwritten style. It includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, often with small annotations or corrections. The paper shows signs of age, including discoloration and some wear along the edges.

Don't you know

A handwritten musical score on aged paper. The title "Don't you know" is written at the top. The score consists of approximately 12 staves. The first six staves contain musical notation with various notes, rests, and bar lines. The seventh staff has the lyrics "Don't you know" written below it. The eighth staff continues the musical notation. The ninth staff has the lyrics "Don't you know" written below it. The tenth staff continues the musical notation. The eleventh staff has the lyrics "Don't you know" written below it. The twelfth staff continues the musical notation. The score is written in a cursive, handwritten style.

Allegretto

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Violoncelli

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings. The lyrics are written in French and appear to be from a religious or liturgical text.

Lyrics (French):

na... non... ho... sel... un... le...
na... non... ho... sel... un... le...
na... non... ho... sel... un... le...
na... non... ho... sel... un... le...

2010-11-11

Handwritten musical score for a piece titled "The Man Who Sings" (German: "Der Mann, der singt"). The score is written on ten staves, with the first five staves for the vocal line and the last five for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with the lyrics "Der Mann, der singt" and continues with "Der Mann, der singt, der Mann, der singt". The piano accompaniment features a simple, rhythmic melody in the right hand and a more complex, flowing melody in the left hand. The score is written in a clear, legible hand, with some corrections and markings throughout.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation is in a historical style with various clefs and accidentals.

Handwritten musical score for the second system, continuing the musical notation from the first system.

Handwritten musical score for the third system, which includes vocal lyrics written below the notes. The lyrics are in a historical script.

val ri val non ho son ven di co to ven di
 no non ho ah or um se ali sorte in
 ta to ta ma o ma ho shing
 al. tri il al. ter al. tri il al. tri il
 al. tri il al. tri il al. tri il al. tri il
 al. tri il al. tri il al. tri il al. tri il

Handwritten musical score on a page with five staves. The notation is in a non-Latin script, likely Persian or Arabic, and includes various musical symbols such as notes, rests, and clefs. A large red 'X' is drawn across the right side of the page, crossing all staves. The text is written in a cursive style, and there are some corrections or additions visible in the lower right area.

Handwritten title or section header at the top right of the page.

Handwritten text, possibly a date or reference number, located in the upper right quadrant.

Handwritten text, possibly a signature or name, located in the middle right quadrant.

Handwritten text, possibly a title or section header, located in the middle left quadrant.

Handwritten text, possibly a date or reference number, located in the lower left quadrant.

Handwritten text, possibly a signature or name, located in the lower right quadrant.

[Faint, mostly illegible handwritten text on the upper half of the page, possibly a letter or a list.]

[Handwritten musical score on the lower half of the page, featuring lyrics and musical notation.]

Se gnò la di lei poi lo ch
Bian ca bian
de qua - n' di
brill
lei di gioja ancor brilli il sol ch
io / su







Orchestra

Solo

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical notations. The score is divided into two main sections: *Orchestra* (left) and *Solo* (right). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

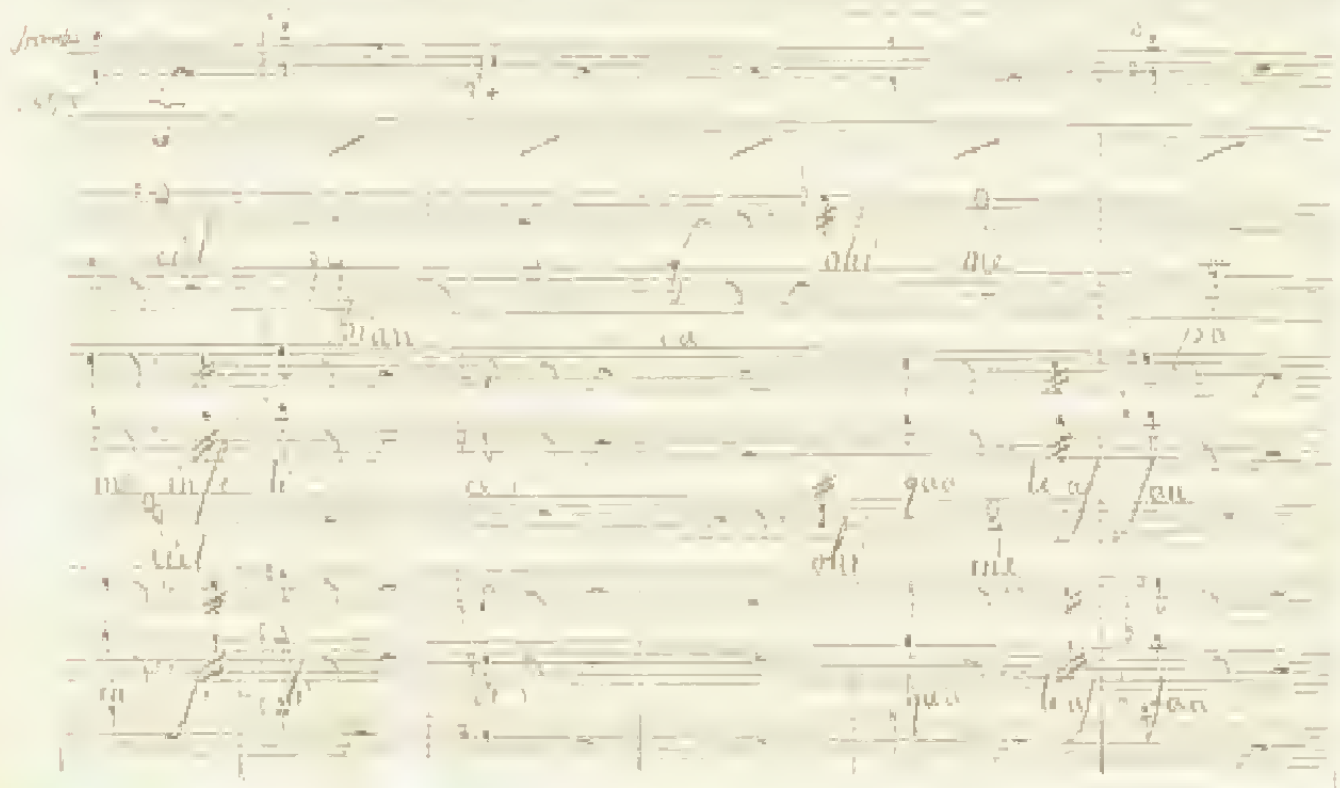
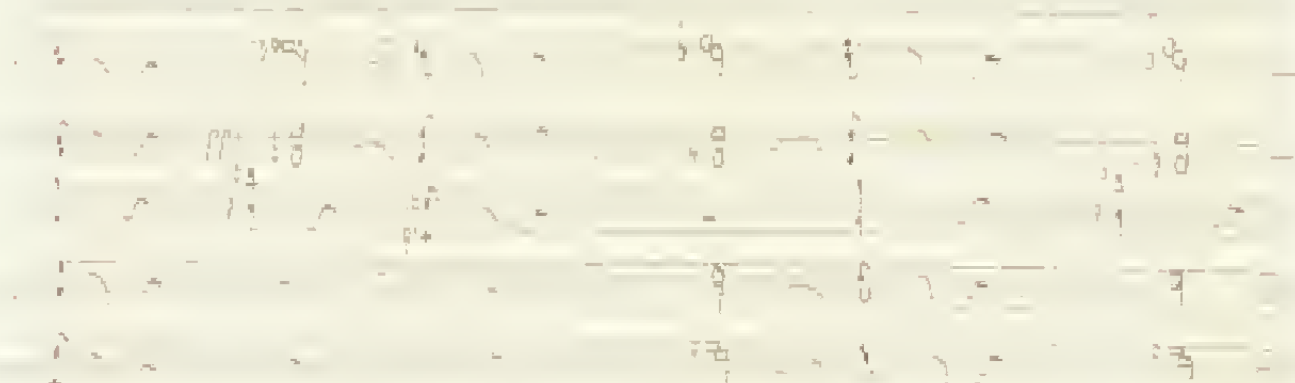
Violoncello

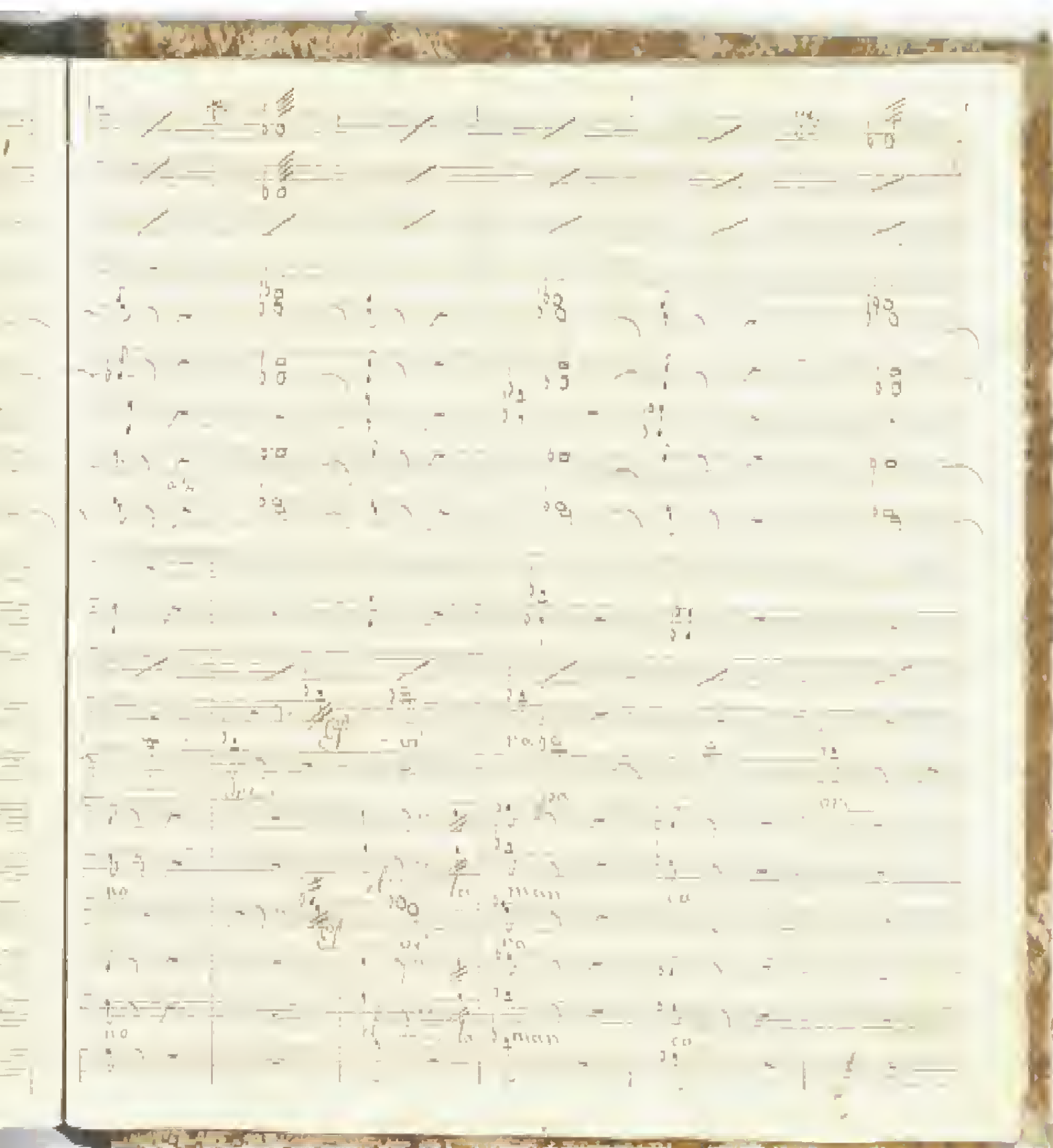
Handwritten musical score on a single page, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The page is aged and shows signs of wear.

The score is written in a cursive, handwritten style. It consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo crescendo). There are also some markings that appear to be *ff* and *ffz* in different parts of the score.

The page is aged and shows signs of wear, including discoloration and some faint smudges. The handwriting is in a cursive, handwritten style. The score is written in a cursive, handwritten style. It consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo crescendo). There are also some markings that appear to be *ff* and *ffz* in different parts of the score.

Handwritten musical score on a single page, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is written in dark ink on aged, slightly yellowed paper. The score is organized into systems, with some staves containing lyrics or other text written below the notes. The handwriting is cursive and appears to be from the 18th or 19th century. The page is framed by a dark border, likely the binding of the book.





Period of observation Time since time

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The lyrics are in French and English. The French lyrics are: "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau", "Un roseau sur un ruisseau". The English lyrics are: "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream", "A reed on a stream". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The melody is written on the top staff, and the lyrics are written below the staves. The handwriting is in cursive.

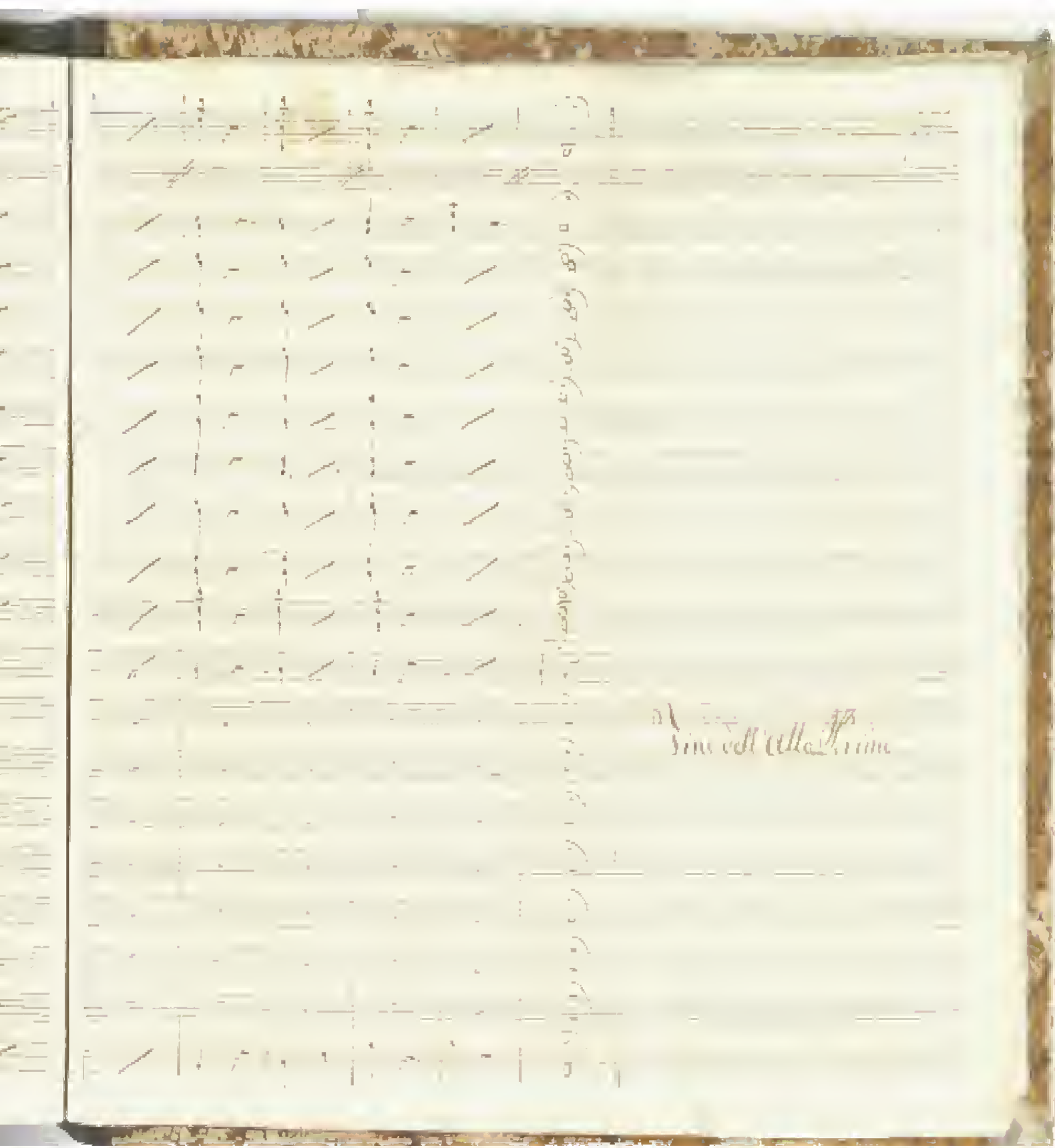
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical notations. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The notation includes various note values, rests, and dynamic markings, though the specific details are difficult to discern due to the image quality. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical notation on the left page, featuring staves with notes and rests. The notation is dense and appears to be a single melodic line. There are some markings that look like "Lr" and "cor" interspersed among the staves.

Handwritten musical notation on the right page, featuring staves with notes and rests. Similar to the left page, it contains dense musical notation. There are also markings that look like "Lr" and "cor" interspersed among the staves.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

Handwritten musical score on a page with five systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The page is aged and shows signs of wear, including discoloration and some staining. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The score appears to be for a multi-measure piece, with some measures containing multiple notes and rests. The overall layout is organized into five distinct systems, each consisting of multiple staves. The page is numbered '10' at the bottom center.



Allegro
Finis

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